

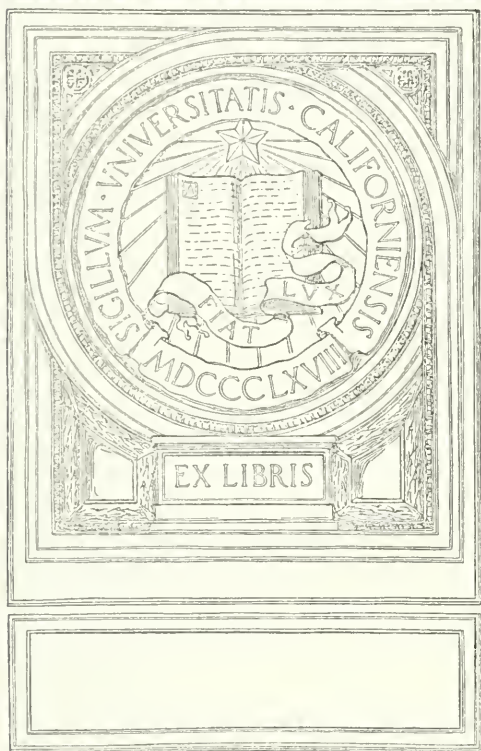
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CATALOGUE OF AN EXHIBITION

OF

ONE HUNDRED

FAMOUS FIRST EDITIONS

IN ENGLISH AND FRENCH LITERATURE

FROM

DECEMBER 1ST TO 14TH

1909

ERNEST DRESSEL NORTH

4 EAST 39TH STREET

NEW YORK

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ABSTRACT TO VOLUME
CALIFORNIA ZOOLOGICAL
MUSEUM



THE TROW PRESS
NEW YORK

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FOREWORD

THE object of this exhibition is to illustrate the present tendencies in book collecting. It must be apparent to careful observers of the trend of collecting that fads, like dogs, have their day, and that he who invests in books with a purely speculative interest must determine first the line in which he is to collect, and then ask himself if his choice is a profitable one, and interesting to others, no matter how attractive it may be to him.

The great auction sales in America since the close of the Civil War are fairly indicative of the tastes and tendencies of the collector, while a study of prices is most interesting to those who care to investigate. One or two great central streams are to be found in all this variety of collecting. Within a brief period book libraries in America will rival those on the Continent and in England. In view of such libraries as those of Mr. Hoe, Mr. Morgan, Mr. Church, and Mr. Halsey, it is safe to say that they do rival the great private collections abroad.

History, it is said, repeats itself, and the experiences of these collectors, if written, would make interesting reading to the uninitiated. Most men who have formed great libraries have found their hobby a recreation, a relief, and a fountain of joy to their tired nerves, a veritable Elysium for their weary spirits. The same qualities that insure success in the pursuit of fortunes, or honors of any sort, are essential in the book collector; interest, knowledge, and what may be termed scent.

Many a successful "find" has come from a perception of what is great, lasting, and permanent, through instinct rather than knowledge.

The widening interest in the great monuments of English literature is one of the deductions to be made by a student of tendencies in collecting during the last forty

years. Will the first folio Shakespeare ever fetch less than £2,500, or Walton's "Complete Angler" sell for a more moderate price than £1,200?

The books in this exhibition of One Hundred Famous Books in English and French literature are not selected exclusively for their rarity, or for their fame above 100 other books which some one else might have selected, but they may fairly be called famous books which are representative of the time in which they were written, or of the authors who wrote them.

Obviously such an exhibition must be composed of books which are accessible. Twenty-five experts will readily select the first twenty-five books—Shakespeare, Milton, Spenser, Chaucer, Goldsmith, Johnson, Bacon, Fielding, etc. Such authors occur to the mind at once, but after the first fifty are selected, "Aye, there's the rub!"

In this catalogue, where there is more than one volume, only the title-page of the first volume is given. For example, Defoe's "Robinson Crusoe" was published in three parts—the first and second in 1719 and the third in 1720. Obviously the descriptions are brief, but particular attention has been given to accuracy. It would be an easy matter to give an account of the importance of the books displayed, but it is hoped that this is rendered unnecessary by the fame as well as the distinction of the books included.

The bibliographical and literary notices attached to the books are in many cases selected from the able notes published by the Grolier Club of the City of New York at the time of their exhibition of "One Hundred Books Famous in English Literature," given in 1902. Acknowledgment is hereby made to this interesting and able catalogue.

The earliest book displayed by the Grolier Club was Caxton's edition of Chaucer's "Canterbury Tales," published in 1478, and the latest, Whittier's "Snow-bound," published in 1866. In this exhibition Sidney's "Arcadia," 1590, is the earliest book shown.

MATTHEW ARNOLD

(1822-1888)

ESSAYS IN CRITICISM. By Matthew Arnold, Professor of Poetry in the University of Oxford. London and Cambridge: Macmillan & Co., 1865.

12mo, original cloth, uncut.

\$22.50

The First Edition. A Presentation copy with the following inscription in the handwriting of Matthew Arnold: "To Mrs. Lingen, with the author's best regards, February 11th, 1865."

In a letter to his mother, dated January 21, 1865, Matthew Arnold says:

"My Essays are nearly printed, but they have taken a long time, and till I have finally got the Preface to stand as I like, I shall not feel that the book is off my hands. The Preface will make you laugh. I see the *Nonconformist*, Miall's paper, of all papers in the world, has this week an article on Provinciality, and speaks of me as 'a writer who, by the power both of his thoughts and of his style, is beginning to attract great attention.' And the new number of the *Quarterly* has a note speaking of my 'beautiful essay on Marcus Aurelius,' and urging me to translate Epictetus, so as to make him readable by all the world. So I think the moment is, on the whole, favorable for the Essays; and in going through them I am struck by the admirable riches of human nature that are brought to light in the group of persons of whom they treat, and the sort of unity that a book to stimulate the better humanity in us the volume has."

The essays had previously appeared in various Reviews, and in the *Cornhill Magazine*. The first edition contained nine essays, but in the second edition of the volume, which did not appear until 1869, the preface was condensed, another essay added, and a few other changes made.

Later, on March 3d, Matthew Arnold writes: "I hear my book is doing very well. The *Spectator* is very well, but the article has Hutton's fault of seeing so very far into a millstone. . . . The *North British* has an excellent article, treating my critical notions at length and very ably. They object to my 'vivacities,' and so on, but then it is a Scotchman who writes. The best justification of the Preface is the altered tone of the *Saturday*."

To Miss Arnold he wrote in November, 1865; ". . . I have had a good deal from America, and was therefore the more interested in reading what you sent me. The *North American Review* for July had an article on me which I like as well as anything I have seen. There is an immense public there, and this alone makes them of importance; but besides that, I had been struck in what I saw of them on the Continent in the last few months, both with their intellectual liveliness and ardour, with which I had before been willing enough to credit them, as one of the good results of their democratic régimes emancipating them from the blinking and hushing-up system induced by our circumstances here—and also with the good effect their wonderful success had produced on them in giving them something really considerable to rest upon, and freeing them from the necessity of being always standing upon their toes, crowing. . . ."

PRIDE
AND
PREJUDICE:
A NOVEL.

IN THREE VOLUMES.

BY THE
AUTHOR OF "SENSE AND SENSIBILITY."

VOL. I.

London:
PRINTED FOR T. EGERTON,
MILITARY LIBRARY, WHITEHALL.
1813.

JANE AUSTEN

(1775-1817)

PRIDE AND PREJUDICE: A NOVEL. In Three Volumes. By the Author of "Sense and Sensibility." Vol. I. London: Printed for T. Egerton, Military Library, Whitehall. 1813.

3 vols., 16mo, half crushed levant morocco, gilt top, uncut, by Stikeman. \$125.00

Egerton published "Sense and Sensibility" in 1811, while "Pride and Prejudice" (originally named "First Impressions"), which had been finished in August, 1797, was first offered by Miss Austen's father to Cadell, the famous publisher, in the following letter:

"Sir—I have in my possession a manuscript novel, comprising 3 vols., about the length of Miss Burney's 'Evelina.' As I am well aware of what consequence it is that a work of this sort shd make its first appearance under a respectable name, I apply to you. I shall be much obliged, therefore, if you will inform me whether you choose to be concerned in it, what will be the expense of publishing it at the author's risk, and what you will venture to advance for the property of it, if on perusal it is approved of. Should you give any encouragement, I will send you the work.

"Steventon, near Overton, Hants.

"1st Nov., 1797."

Cadell refused the book without reading it, and it was finally carried to Egerton, who accepted the story and made it into an attractive volume, although Gifford, who afterward read it for Murray with a view to publishing "Emma," tells us that it was "... wretchedly printed, and so pointed as to be almost unintelligible."

"Mansfield Park" and "Emma," like her two earlier novels, were issued anonymously during Miss Austen's lifetime. Though the author's name was an open secret, it did not appear in any of her books until the year after her death, when her brother, Henry Austen, announced it in a short biographical notice prefixed to "Northanger Abbey" and "Persuasion."

One hundred and fifty pounds were received from the sale of "Sense and Sensibility," and less than seven hundred pounds from the sale of all four books issued before the two novels of 1818.

The work, "Pride and Prejudice," "my own darling child," as Miss Austen called it, appeared in January, 1813, and she says of it: "There are a few typographical errors; and a 'said he,' or a 'said she,' would sometimes make the dialogue more immediately clear; but I do not write for such dull elves' as have not a great deal of ingenuity themselves. The second volume is shorter than I could wish, but the difference is not so much in reality as in look."

A rather interesting story in regard to "Northanger Abbey" is that it was sold to a publisher in Bath for £10 in 1803. He was afraid to print it, fearing its failure, and was glad to take back his money and return the manuscript to one of her brothers a few years later, not knowing, till the bargain was complete, that the writer was also the author of four popular novels.

SCÈNES
DE
LA VIE DE PROVINCE

PAR
M. DE BALZAC.

premier volume.

PARIS.
MADAME CHARLES-BÉCHET, LIBRAIRE,
QUAI DES AUGUSTINS, N. 59.

1834.

HONORÉ de BALZAC

(1799–1850)

SCÈNES DE LA VIE DE PROVINCE PAR
M. DE BALZAC. Premier volume. [Eugénie de
Grandet.] Paris: Madame Charles-Béchet, Libraire,
quai des Augustins N. 59, 1834.

Svo, half crushed levant morocco, uncut, by Allô. \$45.00

The First Edition, with the original paper covers preserved. Eugénie Grandet was written during the year 1833, and published late in December of that year or early in 1834.

While at work on it Balzac wrote to his sister:

"Ah! there are too many millions in 'Eugénie Grandet'! But, you goose, since the story is true, would you have me do better than truth?" However, at the end of the year he wrote to Madame Carraud: "I can answer nothing to your criticisms, except that facts are against you. In Tours there is a man who keeps a grocer's shop who has eight million francs; M. Eynard, a mere peddler, has twenty millions; he had in his house thirteen millions in gold, he invested them in 1814, in government securities at 56 francs, and thus increased his thirteen millions to twenty millions. Nevertheless, in the next edition, I will make Grandet's fortune six millions less."

On January 30, 1834, writing to the same: "You have been very little affected by my poor 'Eugénie Grandet,' which so well portrays provincial life; but a work which is to contain all social characters and positions *can*, I believe, *be understood only when it is completed.*"

The book brought immediate fame. So great was its success that Balzac feared the public would forget his other books: "Those who call me the father of 'Eugénie Grandet' wish to belittle me. It is a masterpiece, I know, but it is a little masterpiece; they are very careful not to mention the great ones."

"The pathos of Eugénie, the mastery of Grandet, the success of the minor characters, especially Nanon, are universally recognized. The importance of the work has sometimes been slightly questioned even by those who admit its beauty; but this questioning can only support itself on the unavowed but frequently present conviction or suspicion that a 'good' or 'goody' book must be a weak one. As a matter of fact, no book can be, or can be asked to be, better than perfect on its own scheme and with its own conditions. And on its own scheme and with its own conditions 'Eugénie Grandet' is very nearly perfect."

Saintsbury says: "The bibliography of the book is not complicated. Balzac tried the first chapter (there were originally seven) in *L'Europe Littéraire* for September 19, 1833; but he did not continue it there, and it appeared complete in the first volume of *Scènes de la Vie Province* next year. Charpentier republished it in a single volume in 1839. The *Comédie* engulfed it in 1843, the chapter divisions then disappearing."

It remains one of the best known and most admired of all Balzac's novels.

FRANCIS BACON, BARON VERULAM

(1561-1626)

THE TWO BOOKES OF FRANCIS BACON. Of the proficiencie and aduancement of Learning, diuine and humane. To the King. At London, Printed for Henrie Tomes, and are to be sold at his shop at Graies Inne Gate in Holborne. 1605.

Small 4to, full crushed levant morocco, gilt on the rough, by
Rivière & Son. \$125.00

The Treatise on the Advancement of Learning, which was the germ of the *Augmentis Scientiarum* (pub. 1623), was published in 1605. "In this, indeed, the whole of the Baconian philosophy may be said to be implicitly contained, except, perhaps, the second book of the *Novum Organum*."

It must be remembered that the Advancement of Learning was published two years after James's accession to the English throne. Macaulay says, in his essay on Bacon: "James mounted the throne; and Bacon employed all his address to obtain for himself a share of the favor of his new master." This was no difficult task. Under the reign of James, Bacon grew rapidly in fortune and favor. In 1604 he was appointed King's Counsel, with a fee of forty pounds a year; and a pension of sixty pounds a year was settled upon him. In 1607 he became Solicitor-General, in 1612 Attorney-General.

The absence of encouragement for scientific work, and the isolation of scientific workers, were disadvantages against which Bacon had to contend: and hence in the Advancement of Learning we shall find him advocating the endowment of readers in sciences and the provision of expenses for experiments, and by his last will attempting to supply this deficiency. He dislikes the religious controversies of the day, among other reasons because they divert the minds of men from science, and in his earnest desire for a theological peace, he compares himself to the miller of Huntingdon, who prayed for peace among the willows that his water might have the more work.

Doctor Samuel Collins, late Provost of King's College in Cambridge, affirmed that when he had read the book of the Advancement of Learning, he found himself in a case to begin his studies anew, and that he had lost all the time of his studying before.

By the discoveries of Copernicus, Kepler, and Galileo, the errors of the Aristotelian philosophy were effectually overturned on a plain appeal to the facts of nature; but it remained to show, on broad and general principles, how and why Aristotle was in the wrong; to set in evidence the peculiar weakness of his method of philosophizing, and to substitute in its place a stronger and better. This important task was executed by Francis Bacon, Lord Verulam, who will therefore justly be looked upon in all future ages as the great reformer of philosophy, though his own actual contributions to the stock of physical truths were small, and his ideas of particular points strongly tinged with mistakes and errors, which were the fault rather of the general want of physical information of the age than of any narrowness of view on his own part; and of this he was fully aware.

WILLIAM BECKFORD

(1709-1770)

AN ARABIAN TALE. From an Unpublished Manuscript. With Notes Critical and Explanatory. London: Printed for J. Johnson, in St. Paul's Church-yard, and Entered at the Stationers' Hall. MDCCLXXXVI.

12mo, full polished calf, gilt on the rough, by Rivière & Son.

\$27.50

The First Edition of this noted book. William Beckford came from a family of great wealth, and his early life was spent at Fonthill Abbey, one of the finest houses in the West of England. It was here that "Vathek" was written. The only authentic account directly from the author regarding this splendid and beautiful tale was made by him in 1835: "You will hardly credit how closely I was able to apply myself when I was young. I wrote 'Vathek' when I twenty-two years old. I wrote it at one sitting and in French. It cost me three days and two nights of hard labour. I never took my clothes off the whole time. This severe application made me very ill."

He goes on to say that he had revelled in the literature of the East for some time, preferring it to the classics of Greece and Rome. "I began it of myself as a relief from the dryness of my other studies. I was a much better Latin than Greek scholar. The Latin and Greek were set tasks; the Persian I began of my own accord."

"Vathek" first appeared in print in 1784, the second year after it was written; and editions were published both in Paris and Lausanne, the latter in 1787. The English edition had for title "An Arabian Tale from an Unpublished MS., with Notes Critical and Explanatory, Lond., 1786." (Allibone.)

Although Beckford stated that he did not know who made the English translation, it is now known to have been Dr. Samuel Henley. Indeed, a writer in the *Gentleman's Magazine* accused Henley of having translated the tale from the Arabian simply to exhibit his learning by writing the voluminous notes. Henley replied that it was from a French original then unpublished. It is therefore supposed that Beckford allowed Dr. Henley to examine the manuscript, and that the latter published the English edition for his own benefit. It is interesting to note that this Samuel Henley began his career as Professor of Moral Philosophy at William and Mary College, Williamsburg, Va. At the opening of the Revolution he went to England. Later he became a great antiquarian and the Principal of Hertford College. Beckford spoke of the translation as "tolerably well done."

The French edition, issued as we have noted in 1787, contained a preface explaining that, although originally written in French, an unauthorized English translation had already appeared. It is not easy to conjecture from whence Beckford took the machinery of this extraordinary story. Some of the characters were from exaggerated pictures of his own household. "I had to elevate, exaggerate, orientalize everything. I was soaring in my young fancy on the Arabian bird roc, among genii and enchantments, not moving among men." Thus was this wonderful tale produced of which Byron wrote: "For correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations. As an Eastern tale even 'Rasselas' must bow before it; his happy valley will not bear a comparison with the 'Hall of Eblis.'"

COMEDIES AND TRAGEDIES

Written by { FRANCIS BEAUMONT }
AND { JOHN FLETCHER } Gentlemen.

Never printed before,

And now published by the Authours
Originall Copies.

Si quid habent veri Vatum præsagia, vivam.

LONDON,

Printed for *Humphrey Robinson*, at the three Pidgeons, and for
Humphrey Moseley at the Princes Armes in S^t Pauls
Church-yard. 1647.

FRANCIS BEAUMONT

(1584–1616)

AND

JOHN FLETCHER

(1579–1625)

COMEDIES AND TRAGEDIES. Written by Francis Beaumont And Iohn Fletcher, Gentlemen. Never printed before, And now published by the Authour's Originall Copies. [Quotation.] London: Printed for Humphrey Robinson, at the three Pidgeons, and for Humphrey Moseley, at the Princes Armes, in St. Paul's Churchyard. 1647.

Folio Portrait by William Marshall, half calf, sprinkled edges.
\$250.00

The First Edition. These two dramatists, between whom "There was a wonderful consimilitude of phancy," were inseparably connected in their writings. No one collected edition of their plays appeared before their posthumous one, which is dedicated to Philip, Earl of Pembroke, by ten actors, and is introduced to the reader by James Shirley, the dramatist, who speaks of the volume as "without flattery the greatest Monument of the Scene that Time and Humanity have produced." This, too, notwithstanding the fact that Shakespeare's Works had appeared twenty-four years before.

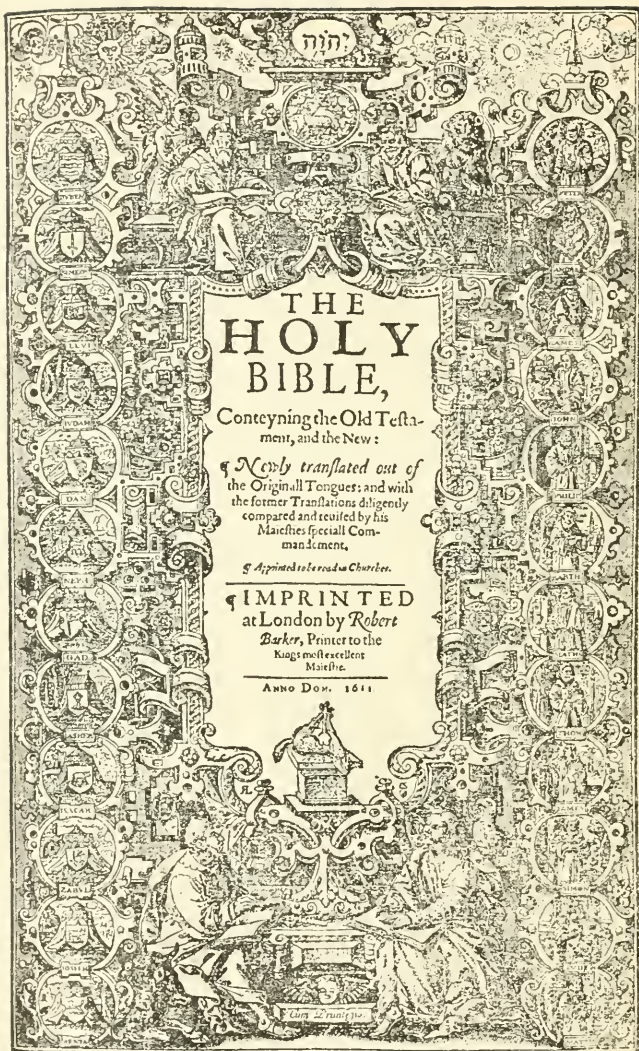
This edition appears to have been due to Moseley's enterprise, and nothing which throws light upon the history of printing at this time is more interesting than the Postscript added at the end of the Commendatory Verses.

"... After the 'Comedies and Tragedies' were wrought off, we were forced (for expedition) to send the Gentlemens Verses to severall Printers, which was the occasion of their different Character; but the Worke itselfe is one continued Letter, which (though very legible) is None of the biggest, because (as much as possible) we would lessen the Bulke of the Volume." This matter of size seems to have been the cause of no little solicitude and care.

There are thirty-six plays in the collection: as the stationer tells us, in the preface to the reader, all those previously printed in quarto are included, except the 'Wild Goose Chase,' which had been lost.

The following epigram by Sir Aston Cockain, addressed to the publishers, shows the difficulties arising from the joint authorship were early sources of perplexity:

"In the large book of Plays you late did print
(In Beaumonts and in Fletchers name) why in't
Did you not justice? Give to each his due?
For Beaumont (of those many) writ in few:
And Massinger in other few: the Main
Being sole issues of sweet Fletchers brain.
But how come I (you ask) so much to know?
Fletchers chief bosome-friend inform'd me so.



THE HOLY BIBLE

THE HOLY BIBLE. [Two lines.] Newly translated out of the Originall Tongues: and with the former Translations diligently compared and reissued by his Maiesties special Commandement. Appointed to be read in Churches. Imprinted at London by Robert Barker, Printer to the Kings most excellent Maiestie. Anno Dom. 1611.

Folio, old calf, red edges, facsimile title, a few leaves margined, and 3 leaves supplied with pen facsimiles of missing letters. \$100.00

The editio princeps of King James's Bible, commonly known as the authorized version. The idea of this new translation was first mooted by John Rainolds or Reynolds, President of Corpus Christi College, Oxford; the Puritan leader at the Hampton Court Conference, January, 1604. The king took up the proposal warmly, and its achievement was due to his royal interest and influence. The preliminary work was accomplished in about four years. The translators, who numbered about fifty, were divided into six companies, each company being responsible for a certain section of the Scriptures. Two companies met at Westminster, two at Cambridge, and two at Oxford; and at these centers the directors of the work were Lancelot Andrewes, then Dean of Westminster; Edward Lively, Regius Professor of Hebrew at Cambridge; and John Harding, Regius Professor of Hebrew at Oxford. The results of their several labors were subjected to mutual criticism, and then underwent nine months' final revision by a representative committee of six members, sitting in London. The editors who passed the book through the press were Miles Smith, afterwards Bishop of Gloucester, and Thomas Bilson, Bishop of Winchester.

The translators were directed to take the rendering of the Bishop's Bible as their basis, and were advised also to consult the following versions: Tindale's, Matthew's, Coverdale's, Whitchurch's (i. e. the Great Bible), and the Geneva. The last exerted very considerable influence on their work; and next to it the Rheim's New Testament—though not mentioned—contributed appreciably to the changes introduced (The Douai Old Testament appeared too late to be used).

Few books present greater difficulties to the bibliographer than this, the first "Authorized," or "King James's Version of the Bible." Many copies bearing the same date, and seemingly alike, have distinct differences in the text, in the ornamental head-and-tail-pieces, and in the initial letters. But the most striking difference lies in two forms of the title-page. One of these, a copper-plate engraving, signed *C. Boel fecit in Richmond*, represents an architectural framework, having large figures of Moses and Aaron in niches on either side of the border and seated figures of St. Luke and St. John, with their emblems, at the bottom; above are seated figures of St. Matthew and St. Mark, and St. Peter and St. Paul holding the Agnus Dei, while behind them are various saints and martyrs.

The name of Robert Barker, the printer, calls for more than a passing notice, since he it was who, more than anyone else after the forty-seven translators, was responsible for the production of the authorized version. On January 3, 1599, the court of assistants of the Stationers' Company recognized the letter patent of Queen Elizabeth, granting Robert Barker the reversion for life, after his father's death, of the office of Queen's Printer, with the right of printing English Bibles, Books of Common Prayer, statutes and proclamations.

SIR WILLIAM BLACKSTONE

(1723-1780)

COMMENTARIES ON THE LAWS OF ENGLAND. Book the First. By William Blackstone, Esq. [Three lines.] Oxford. Printed: At The Clarendon Press. MDCCLXV. [-MDCCLXIX.]

4 vols., 4to, half calf.

\$35.00

The First Edition. In 1758 Blackstone began his lectures at Oxford as the first professor upon a new foundation. The subject of his lectures was new to the English universities, and the lectures attracted a very considerable amount of attention. He had formed the true conception of an institutional work which not merely should state the principles of existing law, but by means of the "learning out of use" should explain their growth. And so well did he carry out his plan that in the "Commentaries" there is still to be found the best general history of English law, needing comparatively little correction, and told with admirable clearness and spirit. Though his style lacks variety and restraint, but except amid the loose generalities of the introductory chapters, it is never obscure, and at its best it rises to considerable dignity.

The story of this publication reminds one of Bacon's "orchard ill-neighbored." The author relates the circumstances in his preface: "For the truth is, that the present publication is as much the effect of necessity, as it is of choice. The notes which were taken by his hearers, have by some of them (too partial to his favour) been thought worth reusing and transcribing, and these transcripts have been frequently lent to others. Hence copies have been multiplied, in their nature imperfect, if not erroneous; some of which have fallen into mercenary hands, and become the object of clandestine sale. Having, therefore, so much reason to apprehend a surreptitious impression, he chose rather to submit his own errors to the world than to seem answerable for those of other men."

The volumes were not all issued at once, but followed one another at different times during a period of four years. They were printed at the Clarendon Press, which Blackstone, when appointed a delegate in 1755, had "found languishing in a lazy obscurity," and whose quickening was in no small measure due to his "repeated conferences with the most eminent masters, in London and other places, with regard to the mechanical part of printing," his recommendations, and to his own examples of good typography supplied in the *Magna Charta*, published in 1758, and in this his *magnum opus*.

The wonderful success of the work is attested by the number of its editions. A second was issued in 1768, and six more appeared before the author's death. From then, until now, it has been frequently reprinted. Blackstone is reputed to have received from the sale of the "Commentaries," and from his lectures, about £14,000.

It has been said of Blackstone that "he was the first to make English law readable." He was also referred to "as at once the most available and the most trustworthy authority on the law of the 18th Century." On the Continent it is still quoted, but its greatest success has been in America, where it has been regarded as *the* book on English law.

In Croker's Boswell we find a vignette of Blackstone: "He was both languid and hot-tempered. So languid was he that in writing the 'Commentaries' he had to have a bottle of port near by to be invigorated and supported in the fatigue of his great work by a temperate use of it."

GEORGE BORROW

(1803-1881)

THE BIBLE IN SPAIN, OR THE JOURNEYS, ADVENTURES, AND IMPRISONMENTS OF AN ENGLISHMAN. An Attempt to Circulate the Scriptures in the Peninsula. By George Borrow, Author of "The Gypsies in Spain." In three volumes. Vol. I. London: John Murray, Albemarle Street. 1843.

3 vols., 12mo, original cloth, uncut.

\$35.00

The First Edition, "The Bible in Spain" was simply transcribed from Borrow's voluminous letters to the Bible Society in England, commencing with the first he sent in November, 1835, and ending abruptly with his letter of May, 1839.

The letters were written with considerable literary style, and entered into the most minute details of his wanderings and of his intercourse with the people with whom he came in contact.

At the close of the year 1841 he managed to secure his original letters from the Bible Society. This was only done after considerable effort and persuasion. Mrs. Borrow took upon herself the task of copying out the letters, and they were then turned into a continuous narrative, and an episode or story added here and there.

In January, 1842, the manuscript was in the hands of John Murray. It was published on December 10th of that year, although the date on the title-page is 1843. The first edition consisted of one thousand copies. Its success was immediate. There were six editions in England in the first seven months, and eight editions in four months in America. *The Athenæum* said of it: "There is no taking leave of a book like this—a genuine book, and not one of those starved pieces of modern manufacture, in which the smallest possible quantity of thought and incident is spread over the largest possible surface."

"If any of our readers should happen not to have read 'The Bible in Spain,' we advise them to read it forthwith. Though irregular, without plan or order, it is a thoroughly racy, graphic, and vigorous book, full of interest, honest and straightforward, and without any cant or affectation in it; indeed the man's prominent quality is honesty, otherwise we should never have seen anything in that strong love of pugilism, horsemanship, Gypsy life, and physical daring of all kinds, of which his books are full. He is a Bible Harry Lorrequer, a missionary Bamfylde Moore Carew, an Exeter Hall bruiser, a polyglot wandering gypsy. Fancy these incongruities, and yet George Borrow is the man who embodies them in his one extraordinary person!"—Samuel Smiles, *Brief Biographies*.

Daniel Macmillan, the founder of the well-known firm of publishers, wrote to a friend: "Have you seen or heard anything of a strange man named Borrow, who has written a book called the 'Gypsies in Spain,' and the 'Bible in Spain'? They are most interesting books, and he is a most strange man. . . . Some of his statements about the priests have given great offence to the Dublin *Review* people, and they have made a fierce attack on poor Mr. Borrow, but he is a bold man, and can stand his own ground."

JANE EYRE.

An Autobiography.

EDITED BY

CURRER BELL.

IN THREE VOLUMES.

VOL. I.

LONDON:
SMITH, ELDER, AND CO., CORNHILL.

1847.

CHARLOTTE BRONTË

(1816–1855)

JANE EYRE. An Autobiography. Edited by Currer Bell. In Three Volumes. Vol. I. London: Smith, Elder & Co., Cornhill. 1847.

3 vols., original cloth, uncut, in a pull-off case. \$150.00

The First Edition. Fortunately there is a very full account of the manner in which "Jane Eyre" came into existence and the amusing way in which it was brought before the public. The story is that Charlotte Brontë reproved her sisters for always creating beautiful heroines. "I will prove to you that you are wrong; I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours." Thus the start of the story. For three weeks she wrote almost incessantly, only stopping when fearful of illness. This was in 1846. It should be remembered that at this time, or rather in 1847, two novels by the Brontës had been accepted and were in press, and "The Professor" was going the rounds. On August 24th the following letter was sent to Smith, Elder & Co.:

"I now send per rail a MS. entitled 'Jane Eyre,' a novel in three volumes by Currer Bell. I find I cannot prepay the carriage of the parcel, as money for that purpose is not received at the small station-house where it is left. If, when you acknowledge the receipt of the MS., you would have the goodness to mention the amount charged on delivery I will immediately transmit it in postage stamps. It is better in future to address Mr. Currer Bell, under cover to Miss Brontë, Haworth, Bradford, Yorkshire, as there is a risk of letters otherwise directed not reaching me at present. To save trouble, I enclose an envelope."

"Jane Eyre" was accepted, and printed and published by October 16th, a remarkable feat.

"To Smith, Elder & Co.

"October 19, 1847.

"Gentlemen:—The six copies of 'Jane Eyre' reached me this morning. You have given the work every advantage which good paper, clear type, and a seemly outside can supply; if it fails the fault will lie with the author—you are exempt.

"I now await the judgment of the press and the public.

"I am, gentlemen, yours respectfully,

"C. Bell."

The press did not do much toward promoting the sale. The author was unknown, and very little space was given to the book. By December people were reading it and talking about it, which is the best of advertisements. It was only when success seemed sure that Mr. Brontë was taken into the secret.

By this time the entire reading world was trying to find out who "Currer Bell" was. The second edition appeared in January, 1848, with the dedication to Thackeray, who had written a letter of praise to the publishers. The American sales were very large, and it was really due to the fact that rival publishers were seeking further books from the author of "Jane Eyre" that Charlotte Brontë was obliged to disclose her identity to her publishers.

JAMES BOSWELL

(1740-1795)

THE LIFE OF SAMUEL JOHNSON, LL.D.
[Twelve lines.] In Two Volumes. By James Boswell,
Esq. [Quotation.] Volume the First. London:
Printed by Henry Baldwin, for Charles Dilly, in the
Poultry. MDCCXCI.

2 vols., full sprinkled calf, uncut.

\$35.00

The First Edition. Boswell had published, in 1790, two specimens of his work: "The Celebrated Letter from Samuel Johnson, LL.D., to Philip Dormer Stanhope, Earl of Chesterfield, now first published, with notes by James Boswell, Esq.," and "A Conversation Between His Most Sacred Majesty George III, and Samuel Johnson, LL.D., illustrated with observations by James Boswell, Esq." They were probably issued to secure the copyright, and sold for half a guinea apiece.

The whole matter of publication of the Life was a source of no small worry to the author. He was plunged, at that time, in pecuniary difficulties due to the purchase of an estate for £2,500, and it seemed as if he might be obliged to accept the offer of Robinson, the publisher, of £1,000 for the copyright of his beloved book. "But it would go to his heart," he said, "to accept such a sum, which he considered far too low," and he avoided the difficulty by borrowing the money. All of these things made him very low spirited.

"I am at present," he says, "in such bad spirits that I have fear concerning it—that I may get no profit, nay, may lose—that the public may be disappointed, and think that I have done it poorly—that I may make many enemies, and even have quarrels. But perhaps the very reverse of all may happen."

He worked very hard over all the details connected with the making of the book. "I am within a short walk of Mr. Malone who revises my 'Life of Johnson' with me. We have not yet gone over quite a half of it, but it is at last fairly in the press. I intended to have printed it upon what is called an English letter, which would have made it look better. I have therefore taken a smaller type, called pica, and even upon that I am afraid its bulk will be very large." He gave much thought to the title page and it was a long time before he could be perfectly satisfied with it.

The work was at last delivered to the world May 16th (the "Advertisement" is dated April 20th), and was sold for two guineas a copy. So successful was it that by August 22d, 1,200 out of the edition of 1,700 copies were disposed of, and the whole edition was exhausted before the end of the year. A supplement was issued in 1793, at one guinea; and a second edition with eight additional sheets appeared in July of the same year.

Lord Rosebery said in a recent address on Dr. Johnson: "I come to this conclusion, speaking always for myself alone, that Johnson's literary fame substantially survives in two supreme poems, the 'Lives of the Poets' and the 'Dictionary,' but if these stood alone, remarkable as they are, we should not be assembled here to-day. I pass then to the most solid base, Boswell, and the figure which remains eternally resting on Boswell. . . . The book remains and is likely to remain unique because of the peculiar genius of the biographer. . . . From first to last the book is all good, there is not a dull page in it."

The portrait of Dr. Johnson which forms the frontispiece to Vol. I is by Health, after Sir Joshua Reynolds.

SIR THOMAS BROWNE

(1605-1682)

RELIGIO MEDICI. Printed for Andrew Crooke.
1642. Will: Marshall. scu.

18mo, old calf with engraved title, by William Marshall. \$125.00

The First Edition. One head-line cut into, and a little writing on title. This is thought to be the earlier of two anonymous editions published in the same year, and without the author's sanction, as we learn from the third edition published in the following year, entitled "A true and full copy of that which was most imperfectly and surreptitiously printed before under the name of: 'Religio Medici.' In the preface Browne says over his signature: '... I have at present represented into the world a full and intended copy of that Peece which was most imperfectly and surreptitiously published before.' He repeats the complaint of surreptitious publication in a letter to Sir Kenelm Digby, in which he begs the latter to delay the publication of his 'Animadversions Upon the Religio Medici' which 'the liberty of these times committed to the press.'"

The famous "Religio Medici" was probably written in 1635 during Browne's residence at Shippen Hall. The author's manuscript was passed among his private friends, by whom frequent transcripts were made with more or less inaccuracy, and the original work had been so corrupted that the unauthorized editions "arrived in a most depraved copy from the press."

The curious coincidence that all three editions, spurious and authorized, were issued by the same publisher, who used the engraved title-page by William Marshall for each, only changing the imprint, gave rise to the hypothesis that, if Sir Thomas did not authorize, he did not prevent the publications of the early editions. In fact, Dr. Johnson (though he professes to acquit him), favored the view "that Browne procured the anonymous publication of the treatise in order to try its success with the public before openly acknowledging the authorship."

The effect of the work certainly justified any fears the author may have had. It excited much controversy and was placed in the "Index Expurgatorius of the Roman Church." But from the publisher's point of view, it was a great success.

The emblematic fancy of Marshall has represented on the engraved title-page of this volume, a hand from the clouds catching a man to hinder his falling from a rock into the sea. The picture bears the legend "a coelo salus," which was afterward erased, not, we will hope, because of lack of faith in the sentiment expressed. The title was also erased from later editions.

The book was made widely known among Continental scholars by John Merryweather's version. This was the Latin translation in 1644 from the 1643 edition. From an interesting letter (dated October 1, 1649) of Merryweather to Sir Thomas Browne, it appears that there was considerable difficulty in finding a publisher for the translation. In the first instance Merryweather offered it to a Leyden bookseller named Hays, who submitted it to Salmasius for approbation. Salmasius kept it for three months, and returned it with the remark that "there were indeed in it many things well said, but that it contained many exorbitant conceptions in religion, and would probably find but frowning entertainment especially among the ministers," so Hays refused to undertake the publication. Finally after it had been offered in two other quarters it was accepted by Hackius.

THE
LIFE and DEATH
OF
Mr. *BADMAN*,
PRESENTED
To the WORLD in a
FAMILIAR
DIALOGUE

Between { Mr. *WISEMAN*,
And
{ Mr. *ATTENTIVE*.

By *JOHN BUNTAN*,
the Author of the *Pilgrims Progress*.

LONDON,
Printed by *J. A.* for *Nath. Ponder* at
the *Peacock* in the *Poultry*, near
the Church. 1680.

JOHN BUNYAN

(1628-1688)

THE LIFE AND DEATH OF MR. BAD-MAN, Presented to the World in a Familiar Dialogue Between Mr. Wiseman and Mr. Attentive. By John Bunyan, the Author of the "Pilgrim's Progress." London: Printed by J. A., for Nath. Ponder, at the Peacock in the Poultry, near the Church. 1680.

18mo, original calf, enclosed in a morocco slip case. \$250.00

The First Edition, excessively scarce. No copy of the first edition is recorded in "Book Prices Current." Bunyan's "Mr. Badman," one of his most characteristic works, was published in 1680, and served as a foil to the "Pilgrim's Progress." It was published by Nathaniel Ponder, Bunyan's publisher for a period of some ten years, who was spoken of as an agreeable man with whom to have business dealings.

Bunyan began work on "Mr. Badman" as soon as he had published the third edition of the "Pilgrim's Progress," and he considered it a complement or continuation of the latter: "As I was considering with myself what I had written concerning the Progress of the Pilgrim from this world to glory: and how it had been acceptable to many in this nation: it came again into my mind to write, as then of him that was going to Heaven, so now of the Life and Death of the Ungodly and of their travel from this world to Hell."

Froude has given us an admirable sketch of the story: "It is extremely interesting merely as a picture of vulgar English life in a provincial town, such as Bedford was when Bunyan lived there. . . . Bunyan conceals nothing, assumes nothing, and exaggerates nothing . . . a picture of a man in the ranks of English life with which Bunyan was most familiar, travelling along the primrose path to the everlasting bonfire."

Canon Venables said of it: "One of Bunyan's most characteristic works . . . which, though now almost forgotten, and too disagreeable in its subject and its boldly drawn details to be altogether wholesome reading, displays Bunyan's inventive genius as powerfully as the universally popular 'Pilgrim' of which, as Bunyan intended it to be, it is the strongly drawn contrast and foil. . . . As a portrait of rough English country-town life in the days of Charles II, the later book is unapproached, save by the unsavoury tales of Defoe."

The "Life and Death of Mr. Badman" was followed two years later by the "Holy War," and later his lesser known works, "The Pharisee and the Publican," the Second Part of "The Pilgrim's Progress," and others. Bunyan's literary activity did not interfere with his preaching; and although "troublesome times" fell upon the nonconformists in 1675, Bunyan disguised himself as a waggoner, and, with whip in hand, continued his journeys. Great crowds went to hear him in London, and it is said that as many as twelve hundred would gather on a weekday morning in winter to listen. He is described as "Strong-boned, of a ruddy face, his hair reddish, but in his latter days well sprinkled with gray, of a stern and rough temper, not given to loquacity, and never to boast of himself in his parts." This was the appearance of the man who has created the characters of "Mr. Worldly Wiseman," the "Giant Despair," the "Young Woman Whose Name Was Dull," and others whose vitality will never decay.

ROBERT BROWNING

(1812-1889)

BELLS AND POMEGRANATES. No. 1—**Pippa Passes.** By Robert Browning. Author of "Paracelsus." London: Edward Moxon, Dover Street. MDCCCXLI.

8vo, full dark blue crushed levant morocco with special tooling, gilt top, uncut, by Sangorski & Sutcliffe. \$175.00

The First Edition, bound from the eight original parts. In 1841 Robert Browning's publisher—Edward Moxon—proposed that some of his poems then in manuscript should be brought out in a cheap form. It was suggested that they might appear in monthly pamphlets, and the series could be continued or ended according to the manner in which the public received them. The general title "Bells and Pomegranates" was chosen for the series. *Pippa Passes*, which introduces the series, was the result of the sudden image of a figure walking alone through life, which came to Browning in a wood near Dulwich.

No. III. "Dramatic Lyrics" contained the poem of the "Pied Piper of Hamelin," which was written in May, 1842, to amuse W. C. Macready's little son William. The play, "A Blot on the 'Scutcheon'" was written at the desire of Macready, and was first performed at Drury Lane on Feb. 11, 1843, though Macready did not act in it, and treated it rather shabbily. Browning gave the leading part to Phelps and the heroine was played by Helen Faucit. It was well received, but not well acted and had but a short run. The coolness between Macready and Browning lasted until 1862. "Colombe's Birthday" was read to the Keans in March, 1844, but was not acted until 1853, when Helen Faucit and Barry Sullivan produced it at the Haymarket. It was performed at the Harvard Athenæum about the same time.

Miss Barrett wrote to a friend: "Did you persevere with 'Sordello'? I hope so. Be sure that we may all learn (as poets) much and deeply from it, for the writer speaks true oracles. When you have read it through, then read for relaxation and recompense the last 'Bell and Pomegranate' by the same poet, his 'Colombe's Birthday,' which is exquisite. Only 'Pippa Passes' I lean to, or kneel to, with the deepest reverence."

She wrote to Browning advising that he give an explanation of the title, to which he answered: "I will make a note as you suggest or, perhaps, keep it for the closing number (the next), when it will come fitly in with two or three parting words I shall have to say. The Rabbis make Bells and Pomegranates symbolical of Pleasure and Profit, the gay and the grave, the Poetry and the Prose, Singing and Sermonizing—such a mixture of effects as in the original hour (that is quarter of an hour) of confidence and creation, I meant the whole should prove at last."

In the final number Browning explained that he meant to indicate by this title "something like an alternation, or mixture of music with discoursing, sound with sense, poetry with thought." From 1841 to 1846 the numbers of "Bells and Pomegranates" appeared. The first one, containing "Pippa Passes," sold for sixpence, but the price was then raised to a shilling. These slight numbers contain some of Browning's finest poems. They were issued by Moxon in a large octavo, with yellowish-green covers.

This series is the last of Browning's works in order of date that is exceptionally difficult to procure. All of his works issued subsequent to 1846 are less rare, because his fame by that time being well assured, larger editions of each of his works were published.

EDMUND BURKE

(1729-1797)

REFLECTIONS ON THE REVOLUTION IN FRANCE, [four lines] IN A LETTER INTENDED TO HAVE BEEN SENT TO A GENTLEMAN IN PARIS. By The Right Honorable Edmund Burke. London: Printed for J. Dodsley, in Pall Mall. MDCCXC.

8vo, original paper wrappers, uncut.

\$15.00

The First Edition. Burke was drawn into writing the "Reflections" by what seems almost an accident. The 4th of November was the anniversary of the landing of the Prince of Orange, and the first act in the Revolution of 1688. There was, in London, an association which was known as the Revolution Society. It was mostly composed of Dissenters, but had among its members some churchmen and a good many members of the House of Commons. This society met to hear a sermon especially prepared for this anniversary. The speaker was Dr. Price, who held up the French for admiration and praise as having carried the principles of the English Revolution to a loftier height, and as having broadened the view of all mankind.

Burke's anger was so aroused by this that he went to work at once to denounce Dr. Price and his doctrines in a letter expressing his opinion of the Revolutionary movement in France. Thus were the "Reflections" originated. He was excited to a tremendous degree, and each report from Paris only served to urge him on.

It very soon got rumoured about that Burke was hard at work on a pamphlet, and the public interest was thoroughly aroused. Burke's own name, coupled with the subject of the Revolution, was sufficient to whet people's appetites for his book. However, he was not to be unduly hurried. He kept at work for an entire year, and was never content with what he had written. His changes on the proofs were so numerous and so drastic that the printer set up the entire work in fresh type. The book bound in an unlettered wrapper of gray paper was finally issued during November, 1790, and was sold at five shillings. The King [George III] called it "a good book, a very good book; every gentleman ought to read it."

It passed through eleven editions or eighteen thousand copies, during the first year after publication, and a large sale continued for four or five years.

The effect of the book was instantaneous and remarkable. All England was divided into two factions, and the interest spread to the Continent, and it is said that Louis XVI himself translated it into French.

In a famous passage Burke gives a glowing description of the young Queen Marie Antoinette, who he had seen first about 1772 when he had placed his son Richard at school at Auxerre.

Horace Walpole said, in 1790: "Every page shows how sincerely he is in earnest—a wondrous merit in a political pamphlet. All other party writers *act* zeal for the public, but it never seems to flow from the heart. That cordial, like a vial of spirits, will preserve his book when some of his doctrines would have evaporated in fume."

ROBERT BURNS

(1759-1796)

POEMS CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. The Third Edition. London: Printed for A. Strahan; T. Cadell in the Strand; And W. Creech, Edinburgh. MDCCLXXXVII.

8vo, original sheep in a Solander case, portrait.

\$2,500.00

A copy with manuscript corrections by Burns. The Third Edition. London, 1787, is identical with the first Edinburgh edition, of which only three thousand copies were printed. In the poem "To a Haggis" the word "skinking" stanza 3, line 3, was corrected to "stinking." This copy contains the book-plate of the Rev. Thomas Quarles, A.M., and also the following corrections and emendations, which are entirely in Burns's handwriting: p. 47, Mauchline; p. 49, Kilmarnock; p. 50, Moodie (twice); p. 51, Smith; p. 52, Peebles-Miller; p. 54, Russell; p. 70, Ballantine; p. 71, Ballantine; p. 88, Kilmarnock-Begbies; p. 89, Oliphant-Russell-McKindlay; p. 91, Kilmarnock; p. 92, Glencairn-Robinson; p. 93, Ayr-Netherton-Mutrie; p. 95, McKindlay-Russell; p. 96, James Steven; p. 112, Jas. Smith-Smith; p. 152, Kilmarnock-Robinson; p. 153, Kilmarnock; p. 156, additional stanza to the poem entitled "Tam Samson's Elegy," as follows:

Here low he lies in lasting rest.
Perhaps upon his mould'ring breast
Some spitefu' moorfowl bigs her nest,
To hatch and breed:
Alas, nae mair he'll them molest,
Tam Samson's dead.

p. 184, Robt. Aiken; p. 185, Aiken; p. 255, Logan; p. 268, Gavin Hamilton; p. 273, Kennedys-Hamilton; p. 282, John Lapraike; p. 295, Wm. Simpson; p. 305, John Rankine-Rankine; p. 343, Hood; p. 345, Robt. Aiken-Gavin Hamilton. These names supplied in ink by Burns were omitted from the published edition, owing to the personal nature of the poems.

To the first Edinburgh edition was added twenty-two poems not published in the Kilmarnock edition. This volume was either Burns's own copy, or he had sent it to a friend for whom he had written the full names of all the persons and places marked with asterisks. The additional stanza to the poem "Tam Samson's Elegy" was not incorporated in any edition until many years after Burns's death. Tam Samson was a nursery gardener and seedsman in Kilmarnock and an ardent sportsman. He died the 12th of December, 1795, in his seventy-third year. The epitaph is engraved on his tombstone in the yard of the Laigh Kirk.

It is a well-known fact that the first edition of Burns's "poems" was published in Kilmarnock, 1786, by John Wilson. Gavin Hamilton, one of Burns's warmest friends suggested this publication in order that the poet might get money enough to emigrate to Jamaica. It is stated that 612 copies were printed, 350 being subscribed for in advance. On August 28th of the same year, all but thirteen copies had been sold. In October a new edition of 1,000 copies was suggested to the printer, but he refused to proceed unless the poet advanced £27. As Burns did not die until 1796, the income from the sale of the first Edinburgh and the first London editions must have been considerable, although the actual facts are wanting as to the sum realized.

JOSEPH BUTLER
BISHOP OF DURHAM
(1692-1752)

THE ANALOGY OF RELIGION, NATURAL AND REVEALED. [Six lines.] By Joseph Butler, LL.D., Rector of Stanhope, in the Bishoprick of Durham. [Quotation.] London: Printed for James, John and Paul Knapton, at the Crown in Ludgate Street. MDCCXXXVI.

4to, full panelled calf, sprinkled edges.

\$20.00

The First Edition. It was during the year 1736, soon after the appointment of Butler in the household of the Queen that the "Analogy" was published. It came out in May, and a second edition followed in the same year, printed by the Knaptons, publishers of Butler's first printed volume, "Fifteen Sermons," 1726.

It ran into edition after edition, and is reprinted even now. "Few productions of the human mind," Allibone tells us, "have elicited the labours of so many learned commentators as have employed their talents in the exposition of Butler's Analogy." He gives seventeen editions with commentaries, printed before 1858. In recent times no less a name than that of Gladstone may be counted among the number.

The *Quarterly Review* gave it a long and careful analysis: "A work too thoughtful for the flippant taste of the sceptical school, and, indeed, only to be appreciated after much and patient meditation. It is not a short line that will fathom Butler. . . . We have heard persons talk of the obscurity of Bishop Butler's style and lament that his book was not rewritten by some more luminous master of language. We have always suspected that such critics knew very little about the 'Analogy.' . . . Never was there a stronger instance of the truth of the observation, that it requires far more time to make a small book than a large one. . . . We look upon the 'Analogy' of Bishop Butler as the work above all others on which the mind can repose with the most entire satisfaction and faith found itself as on a rock."

Dr. Butler said to a friend that his plan in writing the "Analogy" had been "to endeavor to answer as he went along every possible objection that might occur to anyone against any position of his in his book."

Horace Walpole wrote to Horace Mann:

"The Bishop of Durham (chandler), another great writer of controversy, is dead, too, immensely rich; he is succeeded by Butler, of Bristol, a metaphysic author, much patronized by the late Queen; she never could make my father read his book, and which she certainly did not understand herself."

Sydney Smith said: "To his Sermons we are indebted for the complete overthrow of the selfish system, and to his Analogy for the most noble and surprising defence of revealed religions, perhaps, which has ever yet been made of any system whatever." As a moral philosopher Joseph Butler may be entitled to the credit of founding the Scotch school, followed by Thomas Brown and later metaphysicians, both his Sermons and the Analogy were mainly aimed at the theories of Hobbes, claiming that man is by nature more inclined to virtue than to vice.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars.



L O N D O N,

Printed by J. G. for Richard Marriot, under Saint
Dunstan's Church in Fleetstreet. 1663.

SAMUEL BUTLER

(1612-1680)

HUDIBRAS. The First Part. Written in the Time of the Late Wars. [Device.] London: Printed by J. G., for Richard Marriot, under Saint Dunstan's Church, in Fleet Street. 1663.

3 vols., 16mo and 12mo, full crushed levant morocco, gilt on the rough, by Rivière & Son. \$300.00

Although "written in the time of the late Wars" "Hudibras" was not licensed to be printed until November 11, 1662, two years after the re-establishment of the monarchy, when a satire on Puritanism could no longer give offence to the ruling party. On the contrary, the satisfaction which it gave to the King and Court had much to do with the great success it achieved. Butler himself records the royal favor:

"He never ate, nor drank, nor slept,
But Hudibras still near him kept;
Nor would he go to church or so,
But Hudibras must with him go."

Marriot, the successful publisher of Walton's "Angler," and some of Donne's books, issued the first part in three different forms: large octavo, small octavo, and duodecimo; the last two sizes being sold for a lower price than the former, to meet the popular demand for the work.

Probably the best criticism of "Hudibras" is contained in Johnson's Life of Butler:

"The poem of 'Hudibras' is one of those compositions of which a nation may justly boast, as the images which it exhibits are domestic, the sentiments unborrowed and unexpected, and the strain of diction original and peculiar. We must not, however, suffer the pride which we assume as the countrymen of Butler to make any encroachment upon justice, nor appropriate those honours which others have a right to share. The poem of 'Hudibras' is not wholly English; the original idea is to be found in the history of 'Don Quixote'; a book to which a mind of the greatest powers may be indebted without disgrace. . . . In forming the character of 'Hudibras,' and describing his person and habiliments, the author seems to labour with a tumultuous confusion of dissimilar ideas. He had read the history of the mock knights-errant, he knew the notions and manners of a Presbyterian magistrate, and tried to unite the absurdities of both, however distant, in one personage. Thus he gives him that pedantic ostentation of knowledge, which has no relation to chivalry, and loads him with martial encumbrances that can add nothing to his civil dignity. . . . If inexhaustible wit could give perpetual pleasure no eye could ever leave half read the work of Butler; for what poet has ever brought so many remote images so happily together? It is scarcely possible to peruse a page without finding some association of images that was never found before.

"By the first paragraph the reader is amused, by the next he is delighted, and by a few more strained to astonishment. . . . If the French boast the learning of Rabelais, we need not be afraid of confronting them with Butler."

Wood describes Butler as "a boon and witty companion," especially among the company he knew well; and Aubrey writes of his appearance as a man of middle stature, strong set, high colored, a head of sorrel hair, a severe and sound judgment and a good fellow.

GEORGE GORDON NOEL, LORD BYRON

(1788-1824)

DON JUAN. *Difficile Est Proprie Communia Dicere.* Hor. Epist. ad Pison. London: Printed by Thomas Davison, Whitefriars. 1819-1824.

7 vols., 1 vol. 4to and 6 vols. 8vo, full polished calf, gilt top,
by Rivière. \$115.00

The First Editions of this famous book. It was originally intended to issue this poem in 4to size, but after Cantos I & II were so made it was decided to change the form to 8vo. The set contains also the second issue of Cantos I & II. While Byron was able to produce his poetry with great rapidity he spent much time and care over "Don Juan." He began the first canto in the autumn of 1818, and he was still at work on a seventeenth canto in the early part of 1823. The poem was issued in parts, though not at regular intervals, and the delay is partly accounted for by the discouragement and open disapproval of some of Byron's friends and the hesitation of his publisher.

He writes to Moore under date of September 19, 1818: "I have finished the first canto of a poem in the style and manner of 'Beppo,' encouraged by the good success of the same. It is . . . meant to be a little quietly facetious upon everything."

Shortly after the publication of the two first cantos he writes to Murray: "You ask me for the plan of Donny Johnny. I *have* no plan—I *had* no plan, but I *had* or have materials. . . . You are too earnest and eager about a work never intended to be serious. Do you suppose that I could have any intention but to giggle and make giggle?—a playful satire, with as little poetry as could be helped, was what I meant."

Later he wrote, also to Murray: "I had not quite fixed whether to make him end in Hell, or in an unhappy marriage, not knowing which would be the severest."

The earlier issues of the first five cantos were doubly anonymous; the title-pages bore neither the author's name nor the publisher's.

Byron anticipated trouble: "Methinks I see you {Murray} with a long face about 'Don Juan,' anticipating the outcry and the scalping reviews that will ensue; *all that* is my affair. Why, Man,, it will be nuts to all of them; they never had such an opportunity of being terrible; but don't *you* be out of sorts. . . . I am particularly aware that 'Don Juan' must set us all by the ears, but that is my concern, and my beginning: there will be the *Edinburgh* and all too against it, so that, like Rob Roy, I shall have my hands full."

Walter Scott reviewed it in the *Edinburgh Weekly Journal*, saying that the author "has embraced every topic of human life, and sounded every string of the divine harp, from its slightest to its most powerful and heart-astounding tones."

Shelley wrote to Byron: "Nothing has ever been written like it in English, nor, if I may venture to prophesy, will there be, unless carrying upon it the mark of a secondary and borrowed light."

In direct contrast to this we have Moore's frank opinion: "The most painful display of the versatility of genius that has ever been left for succeeding ages to wonder at or deplore." One critic spoke of it as "the Odyssey of Immorality."

LEWIS CARROLL

(CHARLES LUTWIDGE DODGSON)

(1832-1898)

ALICE'S ADVENTURES IN WONDERLAND. By Lewis Carroll. With Forty-two Illustrations by John Tenniel. London: Macmillan & Co., 1866. The Right of Translation and Reproduction is Reserved.

12mo, full crushed levant morocco, gilt edges, by Rivière & Son. \$75.00

The First Edition, with original covers preserved. In "Lewis Carroll's" diary, under date of July 4, 1862, there appears this entry: "I made an expedition up the river to Godstow with the three Liddells; we had tea on the bank there, and did not reach Christ Church till half-past eight." To this note he added later: "On which occasion I told them the fairy-tale of 'Alice's Adventures Underground,' which I undertook to write out for Alice."

This was the first title. Later he used "Alice's Hour in Elfland," and it was not until June 18, 1864, that he came to a final decision.

It seems certain that the manuscript was shown to many friends, among whom was George Macdonald, who persuaded the author to submit his fairy story to a publisher. An illustrator was secured in the person of Sir John Tenniel. On July 4, 1865, exactly three years after the row up the river, Miss Alice Liddell received the first presentation copy of "Alice's Adventures in Wonderland." The first edition consisted of two thousand copies, which were more than the author hoped to dispose of.

However, "Alice," instead of proving a loss, as had been predicted, brought in a considerable income each year. In its final form it was practically the same story as when told in the boat. The whole idea was a sudden inspiration. One story associated with "Lewis Carroll" tells of a visit to Whitly. He had gathered some children around him, and was telling them a charming story of sea-urchins and Ammonites. The mother of one of the children, who overheard part of the story, said at the end: "You must be the author of 'Alice's Adventures.'" He laughed, but looked astonished and said: "My dear Madam, my name is Dodgson, and 'Alice's Adventures' was written by Lewis Carroll." However, after a little sparring, he admitted the truth.

It was this dual nature which surprised so many people; the Dodgson of the books of logic and mathematics and the "Lewis Carroll" of the fairy stories. The story is told of Queen Victoria that on reading "Alice in Wonderland" she was so delighted with it that she gave orders that all the books written by the same author were to be sent her. She received, much to her surprise, a collection of treatises on Euclid, Quaternions and other abstruse mathematical problems. From 1855 to 1881 "Lewis Carroll" held the position of mathematical lecturer at Christ Church, Oxford. This office was an easy one, and allowed him great freedom for his own studies. He was, for many years, almost a recluse, known to very few people at Oxford. Only once in a while did he visit London, and then it was usually to take some child to the theatre. He went to Eastbourne summers, and to his own home at the Christmas holidays. He lived to see a German translation of "Alice," but would probably be somewhat surprised to know that "chortle" had found its way into the New English Dictionary. He has had many imitators, but few, if any, equals as a teller of nonsense stories.

GEORGE CHAPMAN

(1559-1634)

THE WHOLE WORKS OF HOMER;
PRINCE OF POETTS IN HIS ILIADS, AND
ODYSSES. Translated according to the Greeke. By
Geo. Chapman. De Ili: et Odiss. Omnia ab, his: et in
his sunt omnia sive beati Te decor eloquij, seu rern pon-
dera tangunt. Angel: Pol: At London printed for
Nathaniell Butter. William Hole sculp.

Folio, 3 parts in 1 vol., full calf.

\$300.00

The First Edition, wanting the engraved titles to the "Odyssey" and "Battle of Frogs." This is the first edition with the portrait of Chapman (dated 1616) on the reverse of the title, and containing for the first time the fine *engraved plate* to the memory of Prince Henry.

Though Butter was the publisher of Dekker's "Belman of London," and, with John Busby, of Shakespeare's "Lear," he is chiefly to be remembered for two things, for his success as a compiler and publisher of pamphlets of news—a success which entitles him to the place of father of the London press—and for his connection with Chapman.

In 1609 (?) Samuel Macham brought out, in small folio form, "Homer, Prince of Poets, in twelve bookes of his "Iliads," embellished with an engraved title-page by William Hole, who was one of the earliest English engravers on copper-plates. Inflated with his subject, the artist crowded the title into a small central panel the better to present his conception of Vulcan, Apollo, Achilles, Hector, and Homer, in a composition which, if topheavy, was more dignified and better drawn than many of the borders ascribed to him.

Under date of April 8, 1611, we find in the Stationers' Register that Butter "Entered for his copy by consente of Samuell Masham, a booke called Homer's "Iliads" in English contayning 24 bookes." With his right to print, he also received the right to use the Hole frontispiece, which he had reengraved on a larger scale for the new book. The date of issue is not given, but it could not have been later than November 6, 1612, the date of the death of the Prince of Wales, to whom the book is dedicated, and it was probably published soon after the date of copyright. The printer's name is also lacking; but reasons exist for thinking that more than one worked on the book, and that there were several issues. There are copies whose signatures agree with those of the volumes of our issue, but these are printed with different type, on poorer paper, and the initial letters and other ornaments are of a much cruder sort.

After Chapman had published his translation of the "Iliad," he turned his attention to the "Odyssey," and, as in the case of the "Iliad," he went to press with half of it first, Butter being the publisher. The volume ends with the words "finis duodecim libri Hom. Odyss. Opus nouem dierum," and begins with one of the most charming and perfect title-pages of the period, the greater pity therefore that it is unsigned. Its composition shows the poet in the midst of a company of laurel-crowned spirits, whose ethereal forms are expressed in stipple, with legends which read: "Solus sapit hic homo, Reliqui vero," and "Umbra mouentur." Above, the title is supported by two cupids, and below are seated figures of Athena, and Ulysses with his dog. The whole plate was delicately drawn.

CHARLES I

(1600-1649)

EIKON BASILIKE. THE POURTRAICTURE OF HIS SACRED MAIESTIE IN HIS SOLITUDES AND SUFFERINGS. Rom. 8. More then Conquerour, etc. Bona agere, & mala pati, Regium est. M.DC.XLVIII.

16mo, full crushed levant morocco, gilt on the rough. \$45.00

"Eikon Basilike," or the king's book, is written in the first person, and while displaying Charles I's piety sets forth an explanation of his policy. Charles II, is said to have remarked to Gaudens that if it had come out a week earlier it would have saved his father's life. It was issued in twenty-eight sections, as: (1) Upon his Majesty's calling the last parliament. (2) Upon the Earl of Strafford's death, and so forth, giving as from the king's own lips a popular interpretation of his actions, each section ending with a strain of prayer. The Marquis of Hertford said after its publication that Charles had not wished the book to be issued as his own, but it was argued that Cromwell and others of the army having a great reputation with the people for piety, it would be best to issue it in the king's name. The authorship was disputed at the time, and even yet it is believed by many bibliographers to be the work of Bishop Gauden, the king's chaplain. He attempted to prove his authorship about 1661, which resulted in the following amusing letter from Lord Clarendon: "The particular which you often renewed, I do confesse was imparted to me under secrecy, and of which I did not take myself to be at liberty to take notice; and truly, when it ceases to be a secret, I know nobody will be gladder of it but Mr. Milton. I have very often wished I had never been trusted with it."

In the sale of the library of the Marquis of Anglesea, a private note was found in his copy of "Eikon Basilike," saying that when in 1675 he was showing Charles II and the Duke of York the manuscript of the work, with corrections in their father's hand, they assured him "that this was none of the king's compiling, but made by Dr. Gauden, Bishop of Exeter."

A few hours after the execution of Charles the First, his book was in the hands of the people, and so marvelous was its effect that contemporary authorities declare that nothing but the government's ingenious and persistent condemnation of the work prevented an immediate restoration of the monarchy. Those engaged in the publication were hunted down and imprisoned; but, in spite of every obstacle, the anxiety of the Cavaliers to possess copies of this touching memorial was so great, and the perseverance of the printers so determined, that the work was newly put in type over and over again and published with a rapidity that has never to this day been equalled. Fresh editions appeared almost daily at first, and afterwards every week for a time numerous modern editions and facsimiles have been published.

At the time of its appearance, and subsequently, the Eikon was spoken of as "The King's Book." The natural assumption is that the king wrote it. The contrary has certainly not been proved. A touching pathos and simple dignity pervade every chapter. In reading these meditations the king's subjects instantly recognized the stamp of the king's own character in every page. Ringing through every chapter there is a vein of calmness and patience, preëminently characteristic of Charles the First.

A T A L A,
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L E S A M O U R S
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FRANÇOIS RÉNÉ-AUGUSTE CHÂTEAUBRIAND

(1768-1848)

ATALA, OU LES AMOURS DE DEUX SAUVAGES DANS LE DESÉRT; PAR FRANÇOIS—AUGUSTE CHATEAUBRIAND. A Paris: Chez Migneret, Imprimeur, Rue Jacob, No. 1186, et à l'Ancienne Libraire de Dupont, Rue de la Loi, No. 288. An. IX. (1801.)

18mo, full crushed crimson levant morocco, gilt on the rough, by Hardy-Mennil. \$30.00

The First Edition, with the book-plate of C. Jolly Bavoillot, designed by Giacomelli. In 1790 Chateaubriand came to America on an appointment from the government, the purpose of the trip supposedly to find the Northwest Passage. This he apparently made no attempt to do. He was able to travel over a considerable amount of territory, and saw the great lakes and portions of the West and Florida. This life in America, and his meetings with various Indian tribes, inspired his "Natchez," "Réné," and "Atala." The latter is the story of a young Indian girl of that name who is in love with Chaetas, an Indian who is held captive by her tribe, by whom the story is told. She has become a Christian, and has taken oaths of perpetual virginity. The story was published in 1801, had an immediate success, and was translated into nearly all the European languages. Its publication marks the beginning of the French Romantic school, and the author was recognized as the literary glory of his age.

The story lacked reality, and the picture of Indian life was wildly improbable, but it appealed to the people of the period, and extorted from Europe a general exclamation of surprise and admiration.

The turbulent times of the French Revolution affected Chateaubriand materially. As a noble he was expatriated, and he sought refuge in London, supporting himself by the precarious life of a teacher of French, and working at a pitiful salary in a bookseller's shop. Suffering hunger, not used to labor with his hands, it was only natural that his spirit should break under the strain; he lost faith, and while crouching under the successive blows of misfortune wrote his "Essai Historique, Politique et Morale sur les Révolutions Anciennes," influenced by the opinions of Voltaire, and the prevailing scepticism. An enterprising publisher printed it, but it was scarcely noticed until later when the author became famous. It was reprinted many times without his consent, for by that time his belief in the goodness of things and his faith had returned, and when he at last did publish a new edition himself it was with notes pointing out the errors. When the decree of expulsion was annulled, Chateaubriand returned to France, where he soon obtained a position as Editor-in-Chief of *Le Mercure Francoise*. "Atala" first appeared in its pages. It was reprinted surreptitiously in this edition immediately on its conclusion, without the author's consent. Later he published a continuation, when he had abandoned his first idea of making it merely an episode in his great poem, "Les Natchez."

EARL OF CHESTERFIELD

(PHILIP DORMER STANHOPE)

(1694-1773)

LETTERS WRITTEN BY THE LATE RIGHT HONOURABLE PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD, TO HIS SON, PHILIP STANHOPE, ESQ., LATE ENVOY EXTRAORDINARY AT THE COURT OF DRESDEN: TOGETHER WITH SEVERAL OTHER PIECES ON VARIOUS SUBJECTS. Published by Mrs. Eugenia Stanhope, from the Originals now in her possession. In Two Volumes. Vol. I. London: Printed for J. Dodsley, in Pall Mall. MDCCLXXIV.

2 vols., 4to, frontispiece portrait, original boards, uncut. \$37.50

The First Edition. The Letters were written by Lord Chesterfield to his illegitimate son, Philip Stanhope. They were written to a special person, and with a special purpose; they were never intended to serve as a code of morality, but rather form an elementary text-book of diplomacy. The boy was everything that his father deplored. He was awkward, uncouth; proficient in most studies, but lacking in knowledge of human nature.

The letters were not intended for the eyes of the public, but were issued after Lord Chesterfield's death. They met with severe censure from Dr. Johnson, who said, however, that "leaving out the immorality the Letters might be made a very pretty book which should be put into the hands of every young gentleman."

Horace Walpole writes: "The work is a most proper book of laws for the generation in which it is published, and has reduced the folly and worthlessness of the age to a regular system." He sums it up as "the whole duty of man adapted to the meanest capacities." He also says that Chesterfield "was sensible what a cub he had to work on, and whom two quartos of licking could not mould, for cub he remained to his death."

Mrs. Delaney writes: "I am not at all surprised that you should be entertained with Lord Chesterfield's Letters and approve of many of them, but I am afraid as you go on his duplicity and immorality will give you as much offence as his indiscriminating accusation does the ladies. Those who do not deserve his lash despise it, and conclude he kept very bad company. Those who are conscious they deserve his censure will be piqued but silent." She also described the book as "A melody of sense, knowledge of the world, attention to the minutest articles of good breeding, entertainment, satire, and immorality, and not a few inconsistencies: for at the same time he recommends decency of behaviour and avoiding all low vices, he recommends everything that can shake the foundation of virtue and religion, though at times he mentions both as necessary."

At the time of his death, in 1773, Lord Chesterfield was known only as the author of two numbers of "The World" and other brief productions, which were published under the title of "Miscellanies" in 1777. His son had died in 1768. From the time of the publication these letters have been admired for the beauty of their style, and prized for the knowledge of the world which they display.

SAMUEL TAYLOR COLERIDGE

(1772-1834)

CHRISTABEL: KUBLA KHAN, A VISION; THE PAINS OF SLEEP. By S. T. Coleridge, Esq. London: Printed for John Murray, Albemarle Street, by William Bulmer & Co., Cleveland Row, St. James's. 1816.

8vo, original brown paper wrappers, uncut.

\$18.00

The First Edition, with the 4 pages of advertisements. When Wordsworth and Coleridge were planning the joint volume of "Lyrical Ballads," Coleridge had under way his "Ancient Mariner," the "Dark Ladie," and "Christabel." Of these only the "Ancient Mariner" appeared in the published volume. "Christabel" remained in manuscript form until 1816, when the first and second parts were published together with "Kubla Khan" and the "Pains of Sleep." There were three parts of Christabel yet to come, which Coleridge hoped to finish within a year, but they never appeared.

Coleridge, writing to his wife, April 4, 1803, says:

"To-day I dine again with Sotheby. He had informed me that ten gentlemen who have met me at his house desired him to solicit me to finish the 'Christabel,' and to permit them to publish it for me; and they engaged that it should be in paper, printing and decorations the most magnificent thing that had hitherto appeared. Of course I declined it. The lovely lady shan't come to that pass! Many times rather would I have it printed at Soulbys on the true ballad paper. However, it was civil, and Sotheby is very civil to me."

It was in 1816 that Coleridge took up his residence with the Gillmans, arriving with the proof-sheets of "Christabel" in his hand. Charles Lamb has recorded this episode: "Coleridge is printing 'Christabel' by Lord Byron's recommendation to Murray, with what he calls a vision, Kubla Khan, which said vision he repeats so enchantingly that it irradiates and brings heaven and Elysian bowers into my parlour while he sings or says it . . . his face when he repeats his verses hath in its ancient glory, an Archangel a little damaged."

Murray paid Coleridge eighty pounds for the copyright with the understanding that if "Christabel" were completed the copyright should revert to Coleridge. The volume was well received by the public, and a second edition was soon required. The reviews for the most part criticised it severely, and Coleridge was much hurt by the notice in the *Edinburgh Review* which he thought was written by Hazlitt. This said that "Christabel" was "utterly destitute of value, exhibiting from beginning to end not one ray of genius."

One must not pass over this book without giving a quotation from the voluble Dibdin on the merits of its printer and his press, "The Shakespeare Press." "Trivial as the theme may appear," says he, "there are some very reasonable folks who would prefer an account of this eminent press to the History of the Seven Years' War, and I frankly own myself to be of that number. Nor is it—with due reference be it said to William Bulmer & Co.—from the least admiration of the exterior or interior of this printing-office that I take up my pen in behalf of it; but because it has effectually contributed to the promotion of belles-lettres, and national improvement in the matter of puncheon and matrix."

WILLIAM COLLINS

(1721-1759)

ODES ON SEVERAL DESCRIPTIVE AND ALLEGORIC SUBJECTS. By William Collins. [Quotation.] Vignette. London: Printed for A. Millar, in the Strand. M.DCC.XLVII. Price, One Shilling.

8vo, full green crushed levant morocco, gilt edges by Rivière & Son. \$85.00

The First Edition. William Collins was born at Chichester on Christmas Day, 1721. His father, who was a hatter, was then Mayor of Chichester. The boy was educated at Winchester and Oxford, and early determined to devote himself to literature. When only eighteen his verses had appeared in the *Gentleman's Magazine*.

In 1746 Collins and his friend, Joseph Warton, the critic, both at the time unknown, proposed to issue a volume of poems together: "Collins met me in Surrey, at Guildford races, when I wrote out for him my odes, and he likewise communicated some of his to me; and, being both in very high spirits, we took courage and resolved to join our forces and to publish them immediately." The plan, however, fell through and they finally published separately, though almost simultaneously. This work, though dated 1747, really appeared in December, 1746. "Warton's Odes on Various Subjects," London, 1746, reached a second edition. Collins's book, however, was not a success and having purchased the unsold copies of the first edition from the booksellers he set fire to them with his own hand, as if to revenge himself on the apathy and ignorance of the public. From this melancholy period of his life his insanity is supposed to have dated. Mitford states that Collins's work was so little known that Goldsmith dared to "lift" whole lines and passages and use them as his own. "Each," wrote Gray, "is the half of a considerable man, and one the counterpart of the other. The first [Warton] has but little invention, very poetical choice of expression and a good ear. The second [Collins] a fine fancy modelled upon the antique, a bad ear, great variety of words and images with no choice at all. They both deserve to last some years, but will not! Probably the final word on Collins has been pronounced by Swinburne:

"In the little book of Odes which dropped a still-born immortal from the press, and was finally burned up even to the last procurable copy by the hands of its author in a fever-fit of angry despair, there was hardly a single false note; and there were not many less than sweet or strong. There was, above all things, a purity of music, a clarity of style, to which I know of no parallel in English verse from the death of Andrew Marvell to the birth of William Blake. Here, in the twilight which followed on the splendid sunset of Pope, was at last a poet who was content to sing out what he had in him—to sing and not to say, without a glimpse of wit or a flash of eloquence."

The vignette on the title-page, representing a pan-pipe and harp surrounded by a wreath of fruit, laurel, oak, and palm, with heads of Pan and Apollo at the top, is by Gerard Van der Gucht. Thin wood-cut head-hands at the beginning of some of the odes, and a tail-piece after the first one, furnish all the ornament for this pathetic volume.

WILLIAM COWPER

(1731-1800)

JOHN NEWTON

(1725-1807)

OLNEY HYMNS. In Three Books. Book I. On Select Texts of Scripture. Book II. On Occasional Subjects. Book III. On the Progress and Changes of the Spiritual Life. Motto. London: Printed and Sold by W. Oliver, No. 12 Bartholomew-Close; Sold also by J. Buckland, No. 57 Pater-Noster Row; and J. Johnson, No. 72 St. Paul's Churchyard. MDCCLXXIX.

18mo, full black morocco, sprinkled edges.

\$10.00

The First Edition, containing, for the first time, such well-known hymns as: "Oh! for a Closer Walk with God," "Come my Soul Thy Suit Prepare," "Glorious Things of Thee Are Spoken," "There is a Fountain Fill'd With Blood," and many others equally familiar.

This collection of hymns was published in 1779, and they have had a wide circulation and a great and lasting popularity. Cowper contributed 68 pieces, and the remaining 280 were by the Rev. John Newton, who had been the curate of Olney and one of the great influences in Cowper's life. Newton was a remarkable man. The son of a sea captain he had himself commanded a slave ship, and in many voyages to different parts of the world had studied constantly to perfect himself for the ministry. He took Holy Orders, and became a rather conspicuous member of the church. As curate at Olney he filled the church to overflowing, and had a great number of services. He used Cowper as a sort of lay-curate and worker in parish affairs. Cowper took part in prayer-meetings, visited the sick, and was constant in his attendance at the many services.

Newton's kindness was unfailing during the long years of Cowper's ill-health and suicidal mania, however injudicious may have been some of his modes of guidance. It was at this time that Cowper sought relief in keeping the hares which he has immortalized. Newton had, however, the reputation of preaching people mad, and Southey gives some facts which tend to justify the reputation. His influence upon Cowper has been differently estimated by biographers according to their religious prepossessions. The facts are wanting which will enable any one to say positively whether Cowper's mind was healthily occupied or overwrought under Newton's guidance. The friendship was a lifetime one. Newton, if stern, was a man of sense and feeling. It seems probable, however, that he was insufficiently alive to the danger of exciting Cowper's weak nerves. In later years Cowper's letters, though often playful, laid bare to Newton alone the gloomy despondency which he concealed from other correspondents. Newton was, in fact, his spiritual director, and Cowper stood in some awe of him, though it does not seem fair to argue that the gloom was caused by Newton because revealed to him.

The publication of the Olney Hymns was considered and completed before Newton left Coleridge's home, and he continued to encourage Cowper in publishing "The Task" and other well-known writings.

T H E
T A S K,
A
P O E M,
I N S I X B O O K S.

BY WILLIAM COWPER,
OF THE INNER TEMPLE, ESQ.

Fit furculus arbor.

ANONTE.

To which are added,

BY THE SAME AUTHOR,

AN EPISTLE TO JOSEPH HILL, ESQ. TIROCINIUM, or a
REVIEW OF SCHOOLS, and the HISTORY of JOHN GILPIN.

L O N D O N :

PRINTED FOR J. JOHNSON, N^o 72, ST. PAUL'S
CHURCH-YARD.

1785.

WILLIAM COWPER

(1731-1800)

POEMS. By William Cowper, of the Inner Temple. [Quotation.] London: Printed for J. Johnson, No. 72 St. Paul's Churchyard, 1782.

2 vols., 12mo, full sprinkled calf, yellow edges, by Bedford.

\$75.00

The First Edition, containing the book plate of William Gott. In October, 1784, William Cawthorne Unwin,

"A friend whose worth deserves as warm a lay

As ever friendship penned,"

received from Cowper "four quires of verse" with the request that it might be read by him and, if approved, conveyed to Joseph Johnson, the publisher of Cowper's first volume.

"If, when you make the offer of my book 'The Task' to Johnson, he should stroke his chin, and look up at the ceiling and cry, 'Humph! anticipate him, I beseech you, at once by saying that you know I should be sorry that he should undertake for me to his own disadvantage, or that my volume should be in any degree pressed upon him.' I make him the offer merely because I think he would have reason to complain of me if I did not. But, that punctilio once satisfied, it is a matter of indifference to me what publisher sends me forth." Johnson, however, accepted.

The book appeared in June, having now grown into a volume of poems, containing, as the title-page shows, four works, paged continuously. It cost four shillings, in boards. The volume was a great success, and two issues were made in the same year. These show several variations, but chiefly in the arrangement of the pages. A half-title, found in some copies, and thought to belong only to late issues, reads: "Poems, By William Cowper, Esq., Vol. II." Herein we may possibly see Johnson's afterthought to make the book a second volume to the collection of "Poems" issued in 1782, and referred to in the advertisement on the last page: "Lately published by the same Author, in one volume of this size. Price 4s. sewed." It would have been a shrewd plan thus to make the successful later volume carry the unsuccessful earlier one.

Of these two volumes of Poems, the second is the more famous, as it contains [beginning on page 343] "The Diverting History of John Gilpin," which occupies nine leaves.

There was some discussion between the poet and the publisher as to the propriety of putting poems so different in character into the same volume. Johnson at first advised against including "John Gilpin," to which the poet consented. Of this Cowper writes: "Nothing more passed between us on the subject, and I concluded that I should never have the immortal honor of being generally known as the author of 'John Gilpin.' In the last packet, however, down came John, very fairly printed, and equipped for public appearance. The business having taken this turn, I concluded that Johnson had adopted my original thought, that it might prove advantageous to the sale; and as he had had the trouble and expense of printing it I corrected the copy and let it pass."

CHARLES ROBERT DARWIN

(1809-1882)

ON THE ORIGIN OF SPECIES. [Four lines.]
By Charles Darwin, M.A. [Three lines.] London:
John Murray, Albemarle Street. 1859. The Right
of Translation is Reserved.

12mo, full dark green crushed levant morocco, gilt top uncut,
tooled with an elaborate design representing various animals, by
Wood, in a slip-case. \$27.00

The First Edition. The first rough sketch of Darwin's theory of the idea of natural selection was written out in thirty-five pages as far back as 1842. In 1844 this had been enlarged to a fuller sketch of 230 pages where his theory of evolution was completely given. His correspondence of this period with Sir Joseph Hooker, Sir Charles Lyell, and Dr. Asa Gray, cover a host of points in connection with his experiments with seeds, birds, and the lower orders. Finally, at the urgent advice of Lyell he determined to write out the results, though to finish the book at all was almost a greater strain than he could bear. However, on September 11, 1859, he corrected the last proof sheet.

Darwin's views on the success of his book are worth recording. To Murray he writes, April 5, 1859: "It may be conceit, but I believe the subject will interest the public, and I am sure that the views are original. If you think otherwise, I must repeat my request that you will freely reject my work; and though I shall be a little disappointed, I shall be in no way injured." And again to J. D. Hooker: "... Please do not say to any one that I thought my book 'Species' would be fairly popular, and have a fairly remunerative sale (which was the height of my ambition), for if it proves a dead failure it would make me the more ridiculous."

The first edition, a "child," Darwin calls it, in whose appearance he takes infinite pride and pleasure, was published November 24th.

"It is no doubt the chief work of my life. It was from the first highly successful. The first small edition of 1,250 copies was sold on the day of publication, and a second edition of 3,000 copies soon afterward. Sixteen thousand copies have now (1876) been sold in England, and, considering how stiff a book it is, this is a large sale. It has been translated into almost every European tongue, even into such languages as Spanish, Bohemian, Polish, and Russian. It has also, according to Miss Bird, been translated into Japanese [a mistake], and is there much studied. Even an essay in Hebrew has appeared on it, showing that the theory is contained in the Old Testament!"

The second edition of 3,000 copies, only a reprint, yet with a few important corrections, was issued January 7, 1860. An edition of 2,500 copies was issued in the United States, where it enjoyed great popularity. "I never dreamed," said he, "of my book being so successful with general readers; I believe I should have laughed at the idea of sending the sheets to America."

The sum of £180 was received by the author for the first edition, and £636. 13. 0 for the second.

Darwin is described as tall and thin, with a ruddy face and blue-gray eyes under deep overhanging brows and bushy eyebrows. His high forehead was much wrinkled, but in other respects his face was not lined or marked. His frame was naturally strong and fitted for activity.

ALPHONSE DAUDET

(1840-1897)

SAPHO, MŒURS PARISIENNES. Paris: G. Charpentier et Cie, Editeurs, 13 rue de Grenelle, 13, 1884. Tous droits réservés.

12mo, half cloth, uncut, with original paper covers preserved.

\$10.00

The First Edition. Alphonse Daudet was born May 13, 1840, the son of a man whose life had been far from successful, and of a woman of a dreamy and melancholy nature. Their home was at Nîmes, where children had been born to them, of whom all but two had died.

Daudet has written: "My childhood at home was a lamentable one. I have no recollection of home which is not a sorrowful one—a recollection of tears . . . the father always scolding, the mother always in tears." He had, as a child, an overwhelming passion for reading, devouring such books as "Robinson Crusoe" and the "Swiss Family Robinson," and other more or less exciting stories of adventure. With his brother Ernest he read everything that came to hand—good books and bad, novels, books of science, medical treatises, the classics—hurriedly and at whatever odd moments they could be together. Much of this reading was done in bed after the rest of the family were asleep. They read Shakespeare, Ariosto, Lamartine, and Chateaubriand. Daudet knew "Robinson Crusoe" almost by heart, and with his brother used to act it out as far as their resources would permit. He also read Captain Marryat's "Midshipman Easy" and Cooper's "Pilot."

At sixteen Alphonse Daudet went out into the world to earn his own living, and became an usher at a school for boys. This was almost impossible work for such a youth, and in 1857 he went to Paris, having made up his mind quite definitely to get his living by literature. He was miserably poor and suffered greatly. At last he got a chance on the *Figaro*, and continued to contribute to it for some years. A poem of his was read before the Empress and attracted her attention. She had the unknown author sought out, and a government place was found for him. He was then twenty-one. From that period his affairs were comparatively prosperous, and a long series of novels, short stories, and poems began to appear and to make him famous. Of these his "Sapho" is one of the best known. The dedication, "To my sons when they are twenty," has increased its fame.

Daudet's writings may be divided into two groups, those written before the fascination of the French capital had laid its grasp on him, and the second group consisting of the romances essentially Parisian in character or scene. In the first are to be found "Lettres de mon Moulin," "Robert Helmont," "Tartarin de Tarascon"—the best modern farcical romance, a combination of Don Quixote and Baron Munchausen, and most of his short stories. In the second group come "Sapho," "Les Rois en l'exil," "Numa Roumestan," "Jack," and most of his longer works, romances glowing with the brilliant lighted streets of Paris, and its Salons. Lacking the intenseness and simplicity of style of Maupassant, the clear insight into the motives of his characters of Balzac, Daudet possibly surpasses both in depicting the result of dazzling corruscations of beauty and pleasure. The footlights of his stage show the attractiveness of his characters, but do not always point out that it is mostly tinsel, paint and feathers. This is left for the reader to infer. From this point of view his novels are more readable than those of the realists.

THE
L I F E
AND
STRANGE SURPRIZING
ADVENTURES
OF
ROBINSON CRUSOE,
Of YORK, MARINER:

Who lived Eight and Twenty Years,
all alone on an un-inhabited Island on the
Coast of AMERICA, near the Mouth of
the Great River of OROONOQUE;

Having been cast on Shore by Shipwreck, where-
in all the Men perished but himself.

W I T H
An Account how he was at last as strangely deli-
ver'd by PYRATES.

Written by Himself.

L O N D O N:
Printed for W. TAYLOR at the Ship in Pater-Noster-
Row. MDCCLXIX.

DANIEL DEFOE

(1661-1731)

THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE OF YORK, MARINER. [Nine lines.] Written by Himself. London: Printed for W. Taylor, at the Ship in Pater-Noster-Row. MDCCXIX.

3 vols., 12mo, full crushed crimson levant morocco, gilt on the rough, by Rivière, and enclosed in a pull-off case. \$1,250.00

The First Edition, containing the misprint on the second page of the Preface, where the word "Aply" is misspelled for "Apply."

The story is told of how Defoe's manuscript was refused by many of the London publishers before William Taylor, one of the most esteemed and successful of them, accepted it. The book came out April 25th, and its success was immediate; a second edition was called for only seventeen days after the first; a third followed twenty-five days later, and a fourth on August 8th. The Farther Adventures of Robinson Crusoe; Being the Second and Last Part Of His Life. . . . To which is added a Map of the World . . . was issued in August of the same year, and was followed on August 6, 1720, by a sequel called Serious Reflections During The Life . . . of Robinson Crusoe. Further evidence of the popularity of the work is furnished by the piracies, numerous imitations, and translations that appeared within a short time after its publication.

No doubt the leading facts were suggested by the experiences of Alexander Selkirk, whose adventures had been published in 1712 by Captain Rogers in his "Cruising Voyage Round the World," but it was only the outline thus made use of, and the wonderful detail and descriptions were entirely original.

Defoe sold all his property in "Robinson Crusoe" to Taylor, who gained a very large fortune by it and its successors. When that worthy man died, only five years after the publication of the book, he was reputed to be worth between forty and fifty thousand pounds. He added an introduction to "The Serious Reflections," in which he says:

"The success the two former Parts have met with has been known by the Envy it has brought upon the Editor, express'd in a thousand hard Words from the Men of Trade; the Effect of that Regret which they entertain'd at their having no Share in it: And I must do the Author the Justice to say that not a Dog has wag'd his Tongue at the Work itself, nor has a Word been said to lessen the Value of it, but which has been the visible Effect of that Envy at the good Fortune of the Bookseller."

A guarantee of this good fortune may be seen in the later imprint of the book which read: "At the Ship and Black-Swan in Paternoster Row," that last-named property having been purchased out of the proceeds of its sale.

Charles Lamb wrote to Walter Wilson, the biographer of Defoe, and Lamb's fellow clerk at the India House: "In the appearance of *truth*, in all the incidents and conversations that occur in them, they exceed any works of fiction I am acquainted with. It is perfect illusion. The *Author* never appears in these self-narratives (for so they ought to be called, or rather Autobiographies), but the *Narrator* chains us down to an implicit belief in everything he says.

It was Dr. Johnson who said to Mrs. Thrale: "Was there ever anything written by mere man that was wished longer by its readers, excepting 'Don Quixote,' 'Robinson Crusoe,' and the 'Pilgrim's Progress'?"

THOMAS DE QUINCEY

(1785-1859)

CONFESSIONS OF AN ENGLISH OPIUM-EATER. London: Printed for Taylor & Hessey, Fleet Street, 1822.

12mo, original boards, uncut, with paper label, and four pages of advertisements. In a morocco solander case. \$75.00

The First Edition. These papers first appeared in the *London Magazine* for October and November, 1821, at which time some of the finest of Charles Lamb's essays were coming out in the same magazine. The numbers were speedily exhausted, and a reprint was published in 1822 and a second edition in 1823. The book aroused a tremendous amount of interest. Everywhere people were talking about the "Opium-Eater," and whether there could be any truth in the story. Much pressure was brought to bear upon the editor and publishers of the magazine for further contributions and for proofs of the genuineness of the revelations. De Quincey's reply to his critics was that "the entire 'Confessions' were designed to convey a narrative of my own experience as an opium eater, drawn up with entire simplicity and fidelity to the facts, from which they can in no respect have deviated except by such trifling inaccuracies of date, etc., as the memoranda I have with me in London would not in all cases enable me to reduce to certainty."

The entire story of his craving for opium has been told in the "Confessions," at least in the original form, for later in life he tried to soften some of the passages in the book.

De Quincey first "tampered with opium" to relieve neuralgic pains while he was still at Oxford—before he met his fellow-sufferer Coleridge.

In 1809 De Quincey had become so fond of the latter that he settled in his picturesque cottage at Townsend, previously occupied by Wordsworth and afterwards by Hartley Coleridge. De Quincey filled the house with so many books, that Coleridge, who was then living with Wordsworth, had sometimes 500 volumes from it at once, all of which he is said "to have scrupulously returned."

It is interesting to note that the publication of the "Confessions" is probably due to Charles Lamb, who first met De Quincey in 1804, and who introduced him to the *London Magazine* in 1821. They kept up a friendly intercourse for many years, and one of our best pictures of Lamb is found in De Quincey's "London Reminiscences." Early in 1822, just after the "Confessions of an English Opium-Eater," had appeared, Lamb grew tired of his contributions to the *London Magazine*, which for two years he had written constantly: "If I could slip out of it I should be happy, but our chief reputed assistants have forsaken us. The opium eater crossed us once with a dazzling path, and hath as suddenly left us darkling; and in short I shall go on from dull to worse, because I cannot resist the Bookseller's importunity—the old plea you know of authors, but I believe on my part sincere."

When De Quincey wrote the "Confessions" in 1822 the opium habit was of more than ten years' standing. He made several efforts to conquer it, and at one time reduced the 340 grains which he took daily to 40 grains. An attachment formed at Grasmere to a Miss Margaret Simpson was the motive for his reform. The habit soon mastered him again, and he became the victim of curious dreams, one of which was that he thought himself haunted by a tremendous crocodile, and a certain Malay long continued to torment him.

CHARLES DICKENS

(1812-1870)

THE PERSONAL HISTORY OF DAVID COPPERFIELD. By Charles Dickens. With Illustrations by H. K. Browne. London: Bradbury & Evans, 11 Bouverie-Street, 1850.

8vo, full crimson morocco, gilt edges.

\$350.00

The First Edition, Presentation copy with the following inscription:

"W. C. Macready, From his affectionate friend, Charles Dickens. Third December, 1850."

Late in 1848 and early in 1849 Dickens began to think about his new novel, which became "David Copperfield." Yarmouth he visited for the first time toward the close of 1848, and he then determined to make some use of it in his future work. As usual there were many deliberations and discussions over the title. "Mag's Diversions" was suggested and discarded; "The Copperfield Survey" was another; "The Last Will and Testament of David Copperfield," and in April he finally decided upon "David Copperfield." The story began to appear the first of May, and once fairly at work it bore him along almost irresistibly.

It was written at Dickens's house in Devonshire Terrace for the most part between the opening of 1849 and October, 1850, and published by Bradbury and Evans in twenty monthly parts, at one shilling each. The last two numbers were issued together in one wrapper. In the first edition the illustrated title-page bears date 1850, which was omitted from later editions of the same year. The circulation in parts was about twenty-five thousand. The complete story was published as a guinea volume in November, 1850, with a preface dated London, October, 1850. Of the story Thackeray said: "How beautiful it is—how charmingly fresh and simple! In those admirable touches of tender humour, a mixture of love and wit, who can equal this great genius?"

Thackeray's daughter, now Lady Ritchie, tells of its effect on her as a child: "I can remember when 'David Copperfield' came out, hearing him [Thackeray] say with emphasis to my grandmother that 'little Em'ly's letter to old Peggotty was a masterpiece.' I wondered to hear him at the time, for that was not at all the part I cared for most, nor indeed could I imagine how little Em'ly was so stupid as to run away from Peggotty's enchanted house-boat. But we each and all enjoyed in turn our share of those thin green books full of delicious things, and how glad we were when they came to our hands at last, after our elders and our governess and our butler had all read them in turn."

Matthew Arnold said of it: "What a pleasure to have the opportunity of praising a work so sound, a work so rich in merits as 'David Copperfield.' . . . To contemporary work so good as 'David Copperfield' we are in danger of perhaps not paying respect enough, of reading it (for who could help reading it?) too hastily, and then putting it aside for something else and forgetting it. What treasures of gaiety, invention, life are in that book! What alertness and resource! What a soul of good nature and kindness governing the whole."

P O E M S.

By J. D.

WITH
E L E G I E S
ON THE AUTHORS
D E A T H.

LONDON.

Printed by *M. F.* for I O H N M A R R I O T,
and are to be sold at his shop in *St Dunstons*
Church-yard in *Fleet-street.* 1 6 3 3.

JOHN DONNE

(1573-1631)

POEMS BY J. D. WITH ELEGIES ON THE
AUTHORS DEATH. London. Printed by M. F.
for John Marriot, and are to be sold at his shop in St.
Dunstans Church-yard in Fleet-street. 1633.

Small 4to, full contemporary calf, with modern label. \$60.00

This copy contains *Juvenilia*, London, 1633, which is often wanting. An entry in the Registers of the Stationers' Company shows the book to have been regularly licensed, though somewhat delayed owing to the doubts of the censor concerning the satires and certain of the elegies.

"13 Septembris, 1632.

"John Marriott. Entred for his copy under the handes of Sir Henry Herbert and both the wardens a booke of verses and poems (the five satires, the first, second, tenth, eleventh, and thirteenth elegies being excepted) and these before excepted to be his, when he brings lawfull authority . . . vjd.

"Written by Doctor John Dunn."

In 1637, after two editions had been published, the poet's son, who had a somewhat unsavory reputation, addressed a petition to the Archbishop of Canterbury stating that it had been put forth "without anie leaue or authoritie," and, as a result, the Archbishop issued the following order, December 16, 1637.

"I require ye Parties whom this Petition concernes not to meddle any farther with ye Printing or Selling of any ye pretended workes of ye late Deane of St. Paules, saue onely such as shall be licensed by publike authority, and approued by the Petitioner, as they will answere ye contrary to theyr perill. And this I desire Mr. Deane of ye Arches to take care."

In view of this discussion, Marriott's note in "The Printer to the Understanders," which is not found in all copies, and which, since it is printed on two extra leaves, was evidently an afterthought for late issues, takes on an added interest.

The younger Donne's petition is supported by the appearance of the book itself, which was edited in a very careless fashion, without any attempt at order or relation. But, on the other hand, as Mr. Edmund Gosse has pointed out, Marriott and his edition really do seem to have had the support of the best men among Donne's disciples and friends: King, Hyde, Thomas Browne, Richard Corbet, Henry Valentine, Izaak Walton, Thomas Carew, Jasper Mayne, Richard Brathwaite, and Endymion Porter, all of whom, beside several others, combined to write the elegies mentioned on the title-page.

The printer, "M. F.," was Miles Flesher, or Fletcher, successor to George Eld. He also printed for Marriott the second edition of 1635 in octavo, and the third of 1639, which, in the matter of contents, is practically the same as the second.

A charming story is told of Donne's runaway match. When not much more than twenty he fell in love with Anne More, niece of Lady Ellesmere, and her father not approving a secret marriage was affected. Donne was at the time secretary to Lord Ellesmere, who when he learned of the marriage, dismissed him. Donne's apparent ruin failed to prevent him from making a play on words, for in writing the sad news to his wife he added to his signature the line: "John Donne, Anne Donne, Un-done."

ABSALOM

A N D

ACHITOPHEL.

A

P O E M.

-----*Si Propius flet*

Te Capiet Magis-----

L O N D O N,

Printed for J. T. and are to be Sold by W. Davis in
Amen-Corner, 1681.

JOHN DRYDEN

(1631–1700)

ABSALOM AND ACHITOPHEL. A Poem.
Si Propius stes Te Capiet Magis. London: Printed
for J. T. and are to be sold by W. Davis in Amen-
Corner. 1681.

Folio, full crushed levant morocco, gilt on the rough by Rivière
& Son. \$85.00

The First Edition. The Earl of Shaftesbury, here typified as Achitophel for his share in the conspiracy to place the young Duke of Monmouth [Absalom,] on the throne, was committed to the Tower in July, 1681; and this satire appeared in November, just before the Grand Jury acquitted him. Notwithstanding the lateness of the work, its success was unprecedented. It was undertaken at the desire of Charles II, in 1680, and Dryden was at work on it for about nine months. The first edition was sold in a month, a second appeared in December of the same year, 1681. Two or three editions came out the next year, and a sixth in 1684. It has been translated into Latin verse. We are told that Samuel Johnson's father, a bookseller of Lichfield, said that he could not remember a sale of equal rapidity, except that of the reports of the Sacheverell trial.

Dryden's name does not appear in the book; nor yet in the second edition, to which Tonson added two unsigned poems "To the unknown author."

Jacob Tonson, the publisher of the work, was one of the notable figures in the annals of book-publishing in England, and his name is inseparably connected with some of the most important literary ventures of the period—Milton, Addison, Steele, Congreve, but above all with those of Dryden. Basil Kennett wrote in 1696: "Twill be as impossible to think of Virgil without Mr. Dryden, as of either without Mr. Tonson." He was so poor when he began business that he is said to have borrowed the twenty pounds necessary to the purchase of the first play of Dryden's that he published, but he died in affluent circumstances, having fully earned the title of "prince of booksellers." He was the founder of the famous Kit-Kat Club, and in spite of Dryden's ill-tempered lines,

"With leering looks, bull-faced and freckled fair,
With two left legs, with Judas-coloured hair,
And frowzy pores that taint the ambient air,"

he was not unlike by his clients and friends.

Addison says in the *Spectator*: "The natural pride and ambition of the soul is very much gratified in the reading of a fable; for, in writings of this kind the reader comes in for half of the performance; everything appears to him like a discovery of his own. . . . For this reason the 'Absalom and Achitophel' was one of the most popular poems that ever appeared in England."

Samuel Derrick wrote in 1760: "This poem is said to be one of the most perfect allegorical pieces that our language has produced. The veil is nowhere laid aside. There is a just similarity in the characters, which are exactly portrayed; the lineaments are well copied; the colouring is lively; the groupings show the hand of a master, and may serve to convince us that Mr. Dryden knew his own power, when he asserted, that he found it easier to write severely than gently."

DENIS DIDEROT

(1713-1784)

JACQUES LE FATALISTE ET SON MAÎTRE. Par Diderot. Tome Premier. A Paris, chez Buisson. Imprimeur-Libraire, rue Haute-Feuille, No. 20. Au Cinquième de la République. [1797.]

2 vols., 12mo, half cloth,

\$25.00

The First Edition. In 1762 Laurence Sterne visited Paris, and found that "Tristram Shandy" was almost as well known there as in England. He found himself invited everywhere, and at one of these entertainments he met Diderot. In 1768 the "Sentimental Journey" appeared, and was welcomed in Paris as heartily as in London. It was exactly the sort of book to catch the popular fancy in France, and it at once brought forth many imitations. Of these the only one now known is Diderot's "Jacques le Fataliste." It was written about 1772, at which time the author was making preparations for a tour to Holland and Russia.

It apparently circulated in manuscript form, and the first fragment was printed in 1785, the translation having been made by Schiller. It was in Germany that the first complete version of the whole of "Jacques" appeared in 1792. Four years later the French obtained possession of an original transcript. Goethe wrote in 1780: "There is going about here a MS. of Diderot's called 'Jacques le Fataliste et son Maître,' and it is really first-rate—a very fine and exquisite meal, prepared and dished up with great skill, as if for the palate of some singular idol. I set myself in the place of this Bel, and in six uninterrupted hours swallowed all the courses in the order, and according to the intentions, of this excellent cook and maître d'hôtel." Its great appeal to men like Goethe and Schiller was because of its lightness of touch as compared with the heavy formalism of the German literature of their generation. Sainte-Beuve spoke of Diderot as "the most German head in France."

"Jacques le Fataliste" contains among its stories that of the "Histoire de Mme. de la Pommeraye," as told by the mistress of the inn. This has always been considered Diderot's most perfect and most characteristic effort as a story-teller. Even in his novels it is the directness and the veracity of his scientific spirit united to his emotional nature which gives significance to his work. He wrote what he found to write and left the piece, as Carlyle said, "on the waste of accident with an ostrich-like indifference." It is said that he was himself conscious of the want of literary merit in his work, and when he heard that a collected edition of his works was in the press at Amsterdam, greeted the news with "peals of laughter," so well did he know the haste with which those works had been dashed off. All accounts agree that he was seen at his best in conversation. "He who only knows Diderot in his writings," says Marmontel, "does not know him at all. When he grew animated in talk, and allowed his thoughts to flow in all their abundance, then he became truly ravishing."

The times were skeptical when "Jacques le Fataliste" was written. Voltaire had paved the way, and Rousseau, d'Alembert, Mirabeau and Diderot completed the task. It was not so much perhaps a real relief in the deistical or skeptical doctrines of those philosophers, as the love of change and protest against the régime of Cardinals and Kings. The culmination was the public worship of the "Goddess of Reason." Whether Diderot absolutely believed all he wrote is a question; perhaps there is much more of satire than belief in his writings.

GEORGE ELIOT

MARY ANN OR MARIAN CROSS

(1819-1880)

ADAM BEDE. By George Eliot, Author of "Scenes of Clerical Life." [Quotation.] In Three Volumes. Vol. I. William Blackwood & Sons, Edinburgh and London. MDCCCLIX. The Right of Translation is reserved.

3 vols., 12mo, original cloth, uncut.

\$25.00

The First Edition. "The first volume of ['Adam Bede'] says George Eliot "was written at Richmond, and given to Blackwood in March. He expressed great admiration of its freshness and vividness, but seemed to hesitate about putting it in the Magazine, which was the form of publication he, as well as myself, had previously contemplated. He still wished to have it for the Magazine, but desired to know the course of the story. At present he saw nothing to prevent its reception in 'Maga,' but he would like to see more. I am uncertain whether his doubts rested solely on Hetty's relation to Arthur, or whether they were also directed towards the treatment of Methodism by the Church. I refused to tell my story beforehand, on the ground that I would not have it judged apart from my treatment, which alone determines the moral quality of art; and ultimately I proposed that the notion of publication in 'Maga' should be given up, and that the novel should be published in three volumes at Christmas, if possible. He assented."

"... When, on October 29th, I had written to the end of the love-scene at the Farm between Adam and Dinah, I sent the MS. to Blackwood, since the remainder of the third volume could not affect the judgment passed on what had gone before. He wrote back in warm admiration, and offered me, on the part of the firm, £800 for four years' copyright. I accepted the offer. . . . The book would have been published at Christmas, or rather early in December, but that Bulwer's 'What will he do with it?' was to be published by Blackwood at that time, and it was thought that this novel might interfere with mine."

The book was published the first day of January, with the still unpenetrated pseudonym on the title-page at a cost of thirty-one shillings and six pence. The advance subscriptions amounted to 730 copies, and the following note, written March 16th, gives the history of its success:

"Blackwood writes to say I am 'a popular author as well as a great author.' They printed 2,090 of 'Adam Bede' and have disposed of more than 1,800, so that they are thinking of a second edition."

In May Blackwood proposed to add, at the end of the year, £400 to the £800 originally given for the copyright. A fourth edition of 5,000 copies was issued in 1859, all of which were sold in a fortnight; a seventh was printed the same year, and in October Blackwood felt justified in proposing to pay £800 more at the beginning of the new year. The sale amounted to 16,000 copies in one year.

A claim to the authorship was set up by a Mr. Liggins, which is said to have caused George Eliot a needless amount of irritation.

RALPH WALDO EMERSON

(1803-1882)

NATURE. [Quotation.] Boston: James Munroe and Company. MDCCCXXXVI.

16mo, original black cloth.

\$22.50

The First Edition, issued anonymously. Emerson writes to his brother William, under date of June 28, 1836: "My little book is nearly done. Its title is 'Nature.' Its contents will not exceed in bulk Sampson Reed's 'Growth of the Mind.' My design is to follow it by another essay, 'Spirit,' and the two shall make a decent volume."

August 8th: "The book of 'Nature' still lies on the table. There is, as always, one crack in it, not easy to be soldered or welded; but if this week I should be left alone I may finish it."

The proofs passed through his hands during the latter part of August, and it was published in September. It did not attract very much attention at first. Only a few hundred copies were sold, and an interval of twelve years occurred before a second edition was called for. The *Christian Examiner*, the organ of the Unitarians, spoke of it as "a poetical rhapsody, containing much beautiful writing and not devoid of sound philosophy, but, on the whole, producing the impression of a disordered dream." It was also spoken of as "a prose poem from beginning to end."

Under date of September 12, 1836, Bronson Alcott wrote to a friend: "Have you seen Mr. Emerson's 'Nature'? If you have not let me send you a copy. It is just to your taste. . . . It reminds me more of Sampson Reed's 'Growth of the Mind' than any work of modern date. But it is unlike any other work."

Tyndall said of it: "Well, the first time I ever knew Waldo Emerson was when, years ago, a young man, I picked up on a stall a copy of his 'Nature.' I read it with much delight, and I have never ceased to read it; and if any one can be said to have given *the* impulse to my mind, it is Emerson. Whatever I have done, the world owes to him."

Emerson's career as a literary man began with the publication of "Nature." He wrote it after his return from Europe while staying with Dr. Ripley in the "Old Manse" in Concord—wrote it in the very room of the old house in which Hawthorne afterward wrote his "Mosses from an Old Manse," and published it anonymously in Boston. In the same year he edited the early sheets of Carlyle's "Sartor Resartus," and in 1838 three volumes of his *Essays*, all of which appeared in book form in this country before they did in England, and incidentally added much to Carlyle's fame, as well as his income. In the same way "Nature" met with considerable appreciation in England, while in the United States it took twelve years to sell five hundred copies. Emerson was called a transcendentalist, a revolutionary, a fool who did not know his own meaning. John Quincy Adams wrote of him in 1840: "After failing in the everyday vocations of a Unitarian preacher and schoolmaster, he starts a new doctrine of transcendentalism, declares all the old revelations superannuated and worn out, and announces the approach of new revelations." After many years the world finally decided that it was not Emerson's mission to do practical work for reforms, but to supply impulses and a high inspiration to the workers.

Emerson was tall and slender, not of robust physique, rather sallow in the face, with an aquiline nose, brown hair and eyes of the 'strongest and brightest blue.' His appearance was majestic. He was calm, kindly in expression, frequently smiled, but seldom laughed.

HENRY FIELDING

(1707-1754)

THE HISTORY OF TOM JONES, A FOUNDLING. In Six Volumes. By Henry Fielding, Esq. [Quotation.] London: Printed for A. Millar, over-against Catharine Street, in the Strand. MDCCXLIX.

6 vols., 18mo, full mottled calf, sprinkled edges. \$60.00

The First Edition. The announcement of the appearance of the work in the *General Advertiser* for February 28, 1749, reads as follows:

"This day is published, in six vols., 12mo, 'The History of Tom Jones, A Foundling.'—*Mores hominum multorum vidit.* By Henry Fielding, Esq.

"It being impossible to get sets bound fast enough to answer the demand for them, such Gentlemen and Ladies as please may have them served in Blue Paper and Boards, at the price of 16s. a set, of A. Millar, over-against Catharine Street, in the Strand."

The sale was really enormous for those days, and Millar, the successful publisher, could afford to be generous to Fielding, as he had been to others, thus winning for himself the position of a patron as well as publisher. Johnson called him "the Maecenas of literature." "I respect Millar, sir," said he, "he has raised the price of literature."

Horace Walpole gives us an account of the dealings of this remarkable man in this case. He says, in a letter to George Montagu: "Millar, the bookseller, has done very generously by him [Fielding]; finding 'Tom Jones' for which he gave him £600, sells so greatly, he has since given him another £100." The story is often repeated that Fielding gave a sum borrowed from Millar, which was intended to pay his taxes, to a poorer friend, and when the tax-collector called made his famous reply: "Friendship has called for the money; let the collector call again."

A second edition in four volumes was issued the same year, and a third, also in four volumes, the year following. The book has been translated into French, German, Spanish, Dutch, Russian, and Swedish. It was frequently dramatized, and was also turned into a comic opera by Joseph Reed and performed at Covent Garden.

In 1770, thirteen booksellers prosecuted Alexander Donaldson for printing "Tom Jones" and "Joseph Andrews" without permission, which shows that its value had not decreased with successive editions, or else the various partners, whose well-known names are signed to it, would not have thought it worth their while to prosecute.

In December, 1848, Fielding was appointed a Justice of the Peace for Westminster. The appointment was due to his old schoolfellow Lyttelton, who had introduced him to the Duke of Bedford (see the dedication of "Tom Jones").

In this dedication Fielding says that he "partly owes his existence to Lyttelton during his composition of the book, and that it would never have been completed without his help. The Duke of Bedford's "princely instance of generosity" is also acknowledged in the dedication. Another of Fielding's patrons was Ralph Allen, to whom there is a reference in "Joseph Andrews." "Tom Jones" is said to have been written at Twer-ton-on-Avon, near Bath, where there is still a house called "Fielding's house."

EDWARD FITZGERALD

(1809-1883)

RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. Translated into English Verse. London: Bernard Quaritch, Castle Street, Leicester Square. 1859.

4to, in the original paper wrappers.

\$350.00

The First Edition of this famous book now so keenly sought for by the collector.

The manuscript of this famous book was offered by Fitzgerald to the editor of *Fraser's Magazine*, who returned it after holding it a long time, apparently afraid to publish it. It was not until years afterward that the poet, having nearly doubled the number of the verses, issued it himself, anonymously, inserting in the imprint, without even asking permission, the name of Bernard Quaritch.

The little pamphlet in brown paper, with its eleven pages of biography, and five pages of notes, against sixteen pages of poem, was not attractive in appearance; and we are told that it was not advertised in any way, except by entry among the Oriental numbers of Quaritch's catalogue. So it is really not to be greatly wondered at that its sale was slow, even though the price was low as five shillings. Two hundred copies remaining on his hands, Quaritch, who had consented to act as bookseller, finally resorted to the expedient of offering them at half-a-crown, then at a shilling, then at six pence, until finally they were cleared out at a penny a volume.

Those who read it at this price acted as leaven, and nine years afterward, in 1868, a second edition was called for; a third was published in 1872, and a fourth in 1879. These were all issued by Quaritch at his own expense, and all without the translator's name. Quaritch paid Fitzgerald a small honorarium, which he promptly gave away in charity.

FitzGerald wrote: "As to my own Peccadilloes in verse, which never pretend to be original, this is the story of Rubaiyat. I had translated them partly for Cowell; young Parker asked me some years ago for something for Fraser, and I gave him the less wicked of these to use if he chose. He kept them for two years without using; and as I saw he didn't want them I printed some copies with Quaritch; and, keeping some for myself, gave him the rest. Cowell, to whom I sent a copy, was naturally alarmed at it; he being a very religious man; nor have I given any other copy but to George Borrow, to whom I had once lent the Persian, and to old Donne when he was down here the other day, to whom I was showing a passage in another book which brought my old Omar up."

"English-speaking people would have cared but little for a Persian poet of the twelfth century, if he had merely represented the hopes, the fears, the aspirations of that country. With unintentional insight, Fitzgerald infused his poem with that spirit of modernity which answered the needs of his generation. At the close of a century, when the illusions which surrounded its birth, the gay day-dreams that gave colour to its youth, the sobriety of middle life, are past and gone, to be succeeded by the disappointing realities of age and the fear of approaching extinction, the mind of the world is hardly in tune with the poetry of optimism. The popularity of Omarism will be probably periodic, but while the cult may be expected to evaporate in the next change of atmosphere, the beauty and distinction of the poem and the music of its diction will still endure with antiseptic power."

GUSTAVE FLAUBERT

(1821-1880)

MADAME BOVARY — MOEURS DE PROVINCE PAR GUSTAVE FLAUBERT. [Printers' device.] Paris: Michel Lévy Frères, Libraires—Editeurs rue Vivienne, 2 bis. 1857. Traduction et reproduction réservées.

2 vols., 12mo, half cloth, uncut, with original paper covers preserved. \$25.00

The First Edition. "Madame Bovary" was published in 1857, and marked the change from the Romantic to the Realistic School. In it the author presents pictures of the most realistic sort, and all his characters are drawn with remarkable vividness. This was his first novel, and set the style of the new fiction followed as a model for many years.

He wrote to Madame Colet in 1853: "The 'Bovary' is not getting along very fast: two pages in one week! It is enough, at times, to make me smash my mouth with despair, if I may so express myself." His work was always the result of the most painful application. Zola gives us a picture of Flaubert at work: "When he sat down at his desk, with a page of his first draft, he took his head in his two hands and looked at the page for a long time, as if he had hypnotized it. He let fall his pen, said not a word, remained absorbed in thought, seeking a word that escaped him or a form the turn of which proved elusive. Tourgenieff, who had seen him under these conditions, affirmed that it was pathetic."

"Madame Bovary" first appeared in the *Revue de Paris*, where it was changed and mutilated, much to the disgust of the author.

At this time he wrote to a friend: "Do you suppose that the ignoble reality, the depicting of which sickens you, has not a precisely similar effect upon me? If you knew me better, you would be aware that I abhor ordinary life. Personally, I have always kept as far away from it as I have been able to do; but æsthetically I wished to dig into it thoroughly for this once, but only for this once. That is why I have gone about it in heroic fashion, which means in minute fashion, accepting every part of it, stating everything, depicting everything—which is an ambitious expression."

Flaubert collected his materials for "Madame Bovary" in the most serious way—driving around Rouen for hours, day after day, and thus noting the effect produced on the people and cabmen by the constant reappearance of the same cab always with its blinds down. He then wrote the chapter on the famous drive of Emma Bovary and Léon Dupuis, "for which alone he ought to have been prosecuted," according to Napoleon III, "considering that for months after the publication of the book the innocent uncle with his pretty niece and the somewhat *passée* aunt with her lamb-like nephew could not engage a cab without being fleeced. . . ." The book created a tremendous sensation. Flaubert became the idol and leader of the younger writers—men like Daudet, Huysmans, and Maupassant.

Prof. Saintsbury in writing of Flaubert says: "His merits are an almost incomparable power of description, a mastery of those types of character which he attempts, an imagination of extraordinary power, and a singular satirical criticism of life, which does not exclude the possession of a vein of romantic and almost poetical sentiment and suggestion. He is a writer repulsive to many, unintelligible to more, and never likely to be generally popular, but sure to retain his place in the admiration of those who judge literature as literature."

SIR PHILIP FRANCIS

“ JUNIUS’ LETTERS ”

(1740–1818)

JUNIUS. STAT NOMINIS UMBRA. Vol. I.
London: Printed for Henry Sampson Woodfall, in
Pater Noster Row. MDCCLXXII.

2 vols, 16mo, full mottled calf, gilt on the rough, by Zaehnsdorf.

\$25.00

The First Edition. The mystery of the authorship of the “Letters of Junius” may confidently be described as the most important and artfully contrived literary secret of modern times. Nearly everyone has had a hand in it, and practically every prominent man of that day has been put forward as the only real author.

These letters first appeared on January 21, 1769, in a London newspaper called the *Public Advertiser*, printed by Henry Sampson Woodfall, a man of education, and in business discreet and of good standing. The letters began to appear about nine years after the accession of George III. While nominally addressed to certain men of the highest rank they were obviously intended for the eyes of the people. Their character was such as to attract immediate attention. From the first it was clear that they were written by some man of great position and power, and if Woodfall was ignorant of the person of Junius it seems that he knew his rank as he approaches him with the greatest deference, as though addressing a superior being.

When sending his final letter Junius begged Woodfall to make the most of the Letters for his own personal benefit. He wrote:

“When the book is finished let me have a set bound in vellum, gilt and lettered, as handsome as you can—the edges gilt; let the sheets be well dried before binding.”

From time to time the finding of this set has been reported, but never actually discovered.

Many men have been “positively” identified as the author—Lord Chesterfield, Burke, Wilkes, and Johnson among them. One of the latest statements on the theory of Junius is contained in “Junius Unveiled” by James Smith. This gives the credit to Gibbon absolutely, and attempts to prove the fact by similarities of style, Gibbon’s great knowledge of men and events, military life, and terms, etc. Some forty men in all have been mentioned. The second wife of Sir Philip Francis, whom he married in 1814, two years before the publication of Taylor’s “Junius Identified,” said that her husband’s first gift had been an edition of Junius, “which he bade me take to my room and not let it be seen or speak upon the subject; and his posthumous present, which his son found in his bureau, was ‘Junius Identified’ sealed up and directed to me.”

When Sir Philip Francis was once confronted with the so-called proofs of his identity as Junius, he exclaimed: “God! if men force laurels on my head, I’ll wear them.”

Chabot’s work has also established the fact that the author was Sir Philip Francis.

EDWARD GIBBON

(1737–1794)

THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE. By Edward Gibbon, Esq. Volume the First. [Quotation.] London: Printed for W. Strahan; and T. Cadell, In the Strand. MDCCLXXVI. [—MDCCLXXXVIII.]

6 vols., 4to, Portrait, half calf, sprinkled edges. \$35.00

The First Edition. It was on the 17th of February that the first volume of the great work finally “declined into the World,” as the author expressed it. Its popularity was immediate. “I am at a loss how to describe the success of the work without betraying the vanity of the writer. The first impression was exhausted in a few days; a second and third edition were scarcely adequate to the demand, and the bookseller’s property was twice invaded by the pirates of Dublin. My book was on every table, and almost on every toilette. . . .”

Under date of April 13, 1781, he writes to his stepmother: “The reception of these two volumes has been very unlike that of the first, and yet my vanity is so very dexterous, that I am not displeased with the difference. The effects of novelty could no longer operate, and the public was not surprised by the unexpected appearance of a new and unknown author. The progress of these two volumes has hitherto been quiet and silent. Almost everybody that reads has purchased, but few persons (comparatively) have read them; and I find that the greatest number, satisfied that they have acquired a valuable fund of entertainment, defer the perusal to the summer, the country, and a more quiet period. Yet I have reason to think, from the opinion of some judges, that my reputation has not suffered by this publication. The clergy (such is the advantage of a total loss of character) commend my decency and moderation, but the patriots wish to down the work and the author.”

The publishers had allowed Gibbon two thirds of the profits for the first volume, which amounted on the first edition to £490. In another letter written in 1788, to his stepmother, Gibbon refers again to his relations with Cadell: “The public, where it costs them nothing, are extravagantly liberal; yet I will allow with Dr. Johnson ‘that booksellers in this age are not the worst patrons of literature.’” Allibone tells us that the historian’s “profit on the whole is stated to have been £6,000, whilst the booksellers netted the handsome sum of £60,000.”

The sixth volume was finished June 27th, 1787, and was published with the fourth and fifth in April, 1788. Gibbon says:

“The impression of the fourth volume had consumed three months; our common interest required that we should move with quicker pace, and Mr. Strahan fulfilled his engagement, which few printers could sustain, of delivering every week three thousand copies of nine sheets. The day of publication was, however, delayed, that it might coincide with the fifty-first anniversary of my own birthday; the double festival was celebrated by a cheerful literary dinner at Mr. Cadell’s house, and I seemed to blush while they read an elegant compliment from Mr. Haley.”

John Hall, historical engraver to George III, executed the portrait of Gibbon, after Sir Joshua Reynolds, which faces the title page of the first volume. The plate was issued separately in 1780, Cadell, the publisher, having “strenuously urged the curiosity of the public” as a reason for its immediate publication. The vignettes emblematic of Rome are most appropriately introduced.

THE
V I C A R
O F
WAKEFIELD:
A T A L E.

Supposed to be written by HIMSELF.

Sperate miseri, cavete felices.

V O L. I.

SALISBURY:

Printed by B. COLLINS,
For F. NEWBERRY, in Pater-Noster-Row, London.

M D C C L X V I.

OLIVER GOLDSMITH

(1728-1774)

THE VICAR OF WAKEFIELD: A TALE.

Supposed to be Written by Himself. Separate miferi, cavete foelices. Vol. I. Salisbury: Printed by B. Collins, for F. Newbery, in Pater-Noster-Row, London. MDCCLXVI.

2 vols., 16mo, contemporary calf.

\$675.00

Boswell, Mrs. Piozzi, Sir John Hawkins and others have given slightly different versions of the well-known story of the sale of the manuscript of the "Vicar." The earliest account was written by Mrs. Piozzi in 1786, under the title of "Anecdotes of the late Samuel Johnson, LL.D." At pp. 119-120 she says:

"I have forgotten the year, but it could scarcely be later than 1765 or 1766, that he [Johnson] was called abruptly from our house after dinner, and returning in about three hours, said, he had been with an enraged author, whose landlady pressed him for payment within doors, while the bailiffs beset him without; that he was drinking himself drunk with Madeira to drown care, and fretting over a novel which when finished was to be his whole fortune; but he could not get it done for distraction, nor could he step out of doors to offer it for sale. Mr. Johnson therefore set away the bottle, and went to the bookseller, recommending the performance, and desiring some immediate relief, which when he brought back to the writer, he called the women of the house directly to partake of the punch, and pass the time in merriment."

Boswell adds, in his account, that Johnson sold the novel for £60. There seems to be no evidence to prove this, nor yet to show who bought it. It has generally been supposed that the publisher, "F. Newbery," or his uncle, John Newbery, with whom he was inseparably connected, was the purchaser, until Mr. Charles Welsh made the discovery which he relates in his "A Bookseller of the Last Century." He says:

"In a book marked 'Account of copies, their cost and value, 1764,' I find the following entry:—'Vicar of Wakefield' 2 vols. 12mo, 3rd. B. Collins, Salisbury, bought of Dr. Goldsmith, the author, October 28, 1762, £21."

There are several circumstances, besides the data given by Collins, which show that the manuscript of the "Vicar" was sold, in whole or in part, at least four years before it was published, and not a few months before, as Mrs. Piozzi thought. One explanation of the delay is that it was held back until the "Traveller," which came out in 1765, should have increased the author's reputation. It may have been, as Johnson told Boswell, that the publishers were afraid the book would not sell.

After being three months in the press the book appeared March 27, 1766.

The author's name was signed to the preface, or "Advertisement" of the book, so it was not really anonymous, as the title-page and contemporary newspaper advertisements would lead us to think. If it was not a financial success [the first three editions resulted in a loss] the tale seems to have met with popular favor. The second edition, bearing the imprint, London: Printed for F. Newbery, in Pater-Noster-Row, MDCCLXVI., was issued May 31st, and the third on August 29th. Ninety-six editions were issued before 1886, and there are translations into every European language.

THOMAS GRAY

(1716-1771)

ODES BY MR. GRAY. [Motto.] Pindar, Olymp. II. Printed at Strawberry Hill, for R. and J. Dodsley, in Pall Mall. MDCCVII.

4to, calf back, uncut.

\$75.00

The First Edition, and the first book printed at Horace Walpole's famous private press at Strawberry Hill. The Edition consisted of 1,000 copies. It was while at Eton that Thomas Gray made the acquaintance of Horace Walpole. After some five years at Cambridge he accepted an invitation from Walpole to travel as his companion. They wandered through France into Italy, but while at Reggio they quarreled and parted company. Gray pursued his way alone for a time, and then returned to Cambridge to take his degree and later in 1751 he became instantly famous as the author of "An Elegy Wrote in a Country Church Yard."

Although the differences between Gray and Walpole were partially made up, in accepting an invitation to Strawberry Hill, Gray said that it could not be on the terms of his former friendship, which he had totally cancelled.

In July, 1757, he took his Odes to London to be published. "I found Gray," says Horace Walpole, "in Town last week. He brought his two Odes to be printed. I snatched them out of Dodsley's hands, and they are to be the first fruits of my press. . . ." Walpole and Gray quarrelled again over the proof corrections of the "Odes," but later became good friends.

Walpole writes July 16, 1757: "Elzevirianum opens to-day; you shall taste its first fruits. I find people have a notion that it is very mysterious; they don't know how I should abhor to profane Strawberry Hill with politics."

And again on July 26th in a letter to Mr. Chute: "The press goes on as fast as if I printed myself. I hope in a very few days to send you a specimen, though I could wish you was at the birth of the first produce. Gray has been gone these five days."

To Horace Mann, Walpole writes on August 4th: "Shall I tell you what, more than distance, has thrown me out of attention to news? A little packet which I shall give your brother for you will explain it. In short, I am turned printer, and have converted a little cottage here into a printing-office. . . . I send you two copies of a very honourable opening of my press—two amazing Odes of Mr. Gray; they are Greek, they are Pindaric, they are sublime! Consequently I fear a little obscure; the second particularly, by the confinement of the measure and the nature of prophetic vision, is mysterious."

On this latter point Gray wrote: "I hear we are not at all popular; the great objection is obscurity, nobody knows what we would be at: one man, a peer, I have been told, that thinks the last stanza of the second Ode relates to Charles the First and Oliver Cromwell!"

Gray was burlesqued in two "Odes of Obscurity and Oblivion," and was moved late in life to add some notes, "partly from justice," to acknowledge a debt when I had borrowed anything: partly from ill-temper, just to tell the gentle reader that Edward the First was not Oliver Cromwell nor Queen Eliabeth the Witch of Endor."

Dodsley, the publisher, who figures so prominently in the publication of Gray's works, was himself a poet and also a dramatist, and as his epitaph says "raised himself much above what could have been expected from one . . . without a learned education."

RICHARD HAKLUYT

(1552?-1616)

THE PRINCIPAL NAVI-GATIONS, VOI-AGES, TRAFFIQUES AND DISCOUERIES OF THE ENGLISH NATION, MADE BY SEA OR OUER-LAND, TO THE REMOTE AND FARTHEST DI-STANT QUARTERS OF THE EARTH, AT ANY TIME WITHIN THE COM-PASSE OF THESE 1500 YEERES: Deuided into three senerall Volumes, according to the positions of the Regions, whereunto they were directed. And lastly, the memorable defeate of the Spanish huge Armada, Anno 1588. and the famous victorie atchieued at the citie of Cadiz, 1596. are described. By Richard Hakluyt Master of Artes and sometime Student of Christ-Church in Oxford. [Printer's ornament.] Imprinted at London by George Bishop, Ralph Newberie and Robert Barker. 1598. [-1600.]

Folio, 3 vols. in 2, margin. Full titled Russia, marbled edges.

\$250.00

With the seven suppressed leaves of the "Voyage to Cadiz," in 1596 (pp. 607-619 of Vol. I.). It is by rare good luck that the "Voyage to Cadiz" was inserted, as it does not really belong to the 1599 issue of Vol. I.

On the title-page of the 1598 issue of Vol. I., the "Cadiz Voyage" was announced, but the leaves containing it were suppressed by authority. In the issue of 1599, it was not intended to appear and all mention of it was omitted from the title. It was therefore absent from the genuine issue of 1599, but on the other hand some few copies of the later issue were in the publisher's hands long enough to receive Wright's celebrated map, usually attributed to Emeric Mollineux. A copy of Hakluyt's voyages with that map is one of the rarest treasures of old geographical literature.

The first and third volumes have the "The" of the title in a long panel (made of type metal ornament in the first case, and a woodcut cartouche in the last one); the printer's ornaments on the title-pages of the second and third volumes are alike, and are the same as that in the first edition. "A Table Alphabetical," printed at the end of the first edition, was not undertaken for the second; but a new, engraved map of the world, unsigned and without a title, is found in some copies of the third volume. It is also used in two states.

This map is exceedingly rare, and interest attaches to it for two reasons. It is the first map of the world engraved in England, on Wright's (Mercator) projection, having been published the year after Wright had explained the principles of the projection in his "Certain Errors in Navigation." . . . The second source of interest is: the map is, without doubt, the one Shakespeare referred to in "Twelfth Night" when he made Maria say of Malvolio, "He does smile his face into more lynes then is in the new Mappe, with the augmentation of the Indies."

LUDOVIC HALÉVY (1834)

L'ABBE CONSTANTIN. [Vignette.] Paris: Calman Lévy, Editeur Ancienne Maison Michel Lévy Frères, 3, Rue Auber 3. 1882.

12mo, half blue cloth, with original paper covers preserved. \$15.00

The First Edition of this famous book. Ludovic Halévy was born in Paris on January 4, 1834. After leaving school he occupied various government positions until 1865, when he decided to give his entire time to literary pursuits. Under the name of Jules Servières, and under his own name, he wrote a great number of plays, and libretti for the light operas of Offenbach, Delibes and other popular composers. Many of his pieces were written in conjunction with Meilhac, and these continue to be given in France and other countries of Europe, while the light operas are in the repertoire of nearly every opera house on the Continent.

In 1881 he gave up writing for the stage and turned his attention to general literature. His "L'Abbé Constantin" appeared in 1882. It had a great success, and was considered "the novel of the day," and has since become one of the two or three books of modern French literature which are known everywhere.

On December 4, 1884, Halévy was nominated for the French Academy. There was some slight opposition, and this was partly based on the long partnership with Meilhac and the impossibility of estimating the value of his work in that connection. But, fortunately, there were the "L'Abbé Constantin" and other serious books, on the strength of which his election was ultimately successful.

In the everlasting fight between Realism and Romanticism Halévy took the part of the latter. His early experience in romantic and comic opera was not conducive to psychological study; his types are the men and women met with every day in every walk of life, with their little skin-deep troubles and wrangles and misunderstandings, though there is little attempt to follow the course of a warped or diseased mind to its certain natural or predestined end. Although his plots are somewhat mild there are enough dramatic incidents to contrast effectively with the undercurrent of sweetness that runs through them. In this he resembles Octave Feuillet, the author of the other great romantic novel of the nineteenth century, the "Roman d'un Jeune Homme Pauvre." Both these novels are Parisian, both if deeply analyzed, somewhat trivial, but both how pleasant to read! One gets up after closing the book with the feeling that the world is not so bad after all; that there are good people in it, people of sincerity and earnestness, endeavoring and anxious to help those in sorrow or distress. The Abbé in "L'Abbé Constantin" is as real as the good old priest in the first part of "Les Misérables," and it is pleasant to believe that there are such people: the world is all the better for the ideal, even though in some cases it may lead to self-deception, or perhaps an unworthy self-satisfaction. The effect of a masterpiece of character drawing like the "Abbé Constantin" is wholly for good.

Edouard Pailleron, the critic, in writing on Halévy said: Although having written for the stage only in collaboration, and sinking in that manner his personality, he yet knows how to quickly resume his own individuality in his romances and stories; individual works, conceived in his own mind, expressed in a form entirely modern though decidedly Parisian. He sees things as a Parisian sees them, and speaks of them as they speak in the language of one initiated such as they understand; with a lively wit and raillery, and a pretext for emotion sufficient for those who desire to find it.

NATHANIEL HAWTHORNE

(1804-1864)

THE SCARLET LETTER: A ROMANCE.
By Nathaniel Hawthorne. Boston: Ticknor, Read & Fields. MDCCCL.

12mo, full straight grained black morocco, gilt top, uncut, by
Rivière & Son. \$35.00

The First Edition, containing the misprint on page 21, line 29, of "reduplicate." James T. Fields, in his little "Life of Hawthorne," tells of a visit to Salem to see the author. He goes on to say:

"... I caught sight of a bureau or set of drawers near where we were sitting, and immediately it occurred to me that hidden away somewhere in that article of furniture was a story or stories by the author of the 'Twice-Told Tales,' and I became so positive of it that I charged him vehemently with the fact. He seemed surprised, I thought, but shook his head again, and I rose to take my leave. . . . I was hurrying down the stairs when he called after me from the chamber, asking me to stop a moment. Then quickly stepping into the entry with a roll of manuscript in his hands, he said: 'How in Heaven's name did you know the thing was there? As you have found me out, take what I have written and tell me, after you get home and have time to read it, if it is good for anything. . . .' On my way up to Boston I read the germ of 'The Scarlet Letter'; before I slept that night I wrote him a note all aglow with admiration of the marvellous story he had put into my hands, and told him that I would come again to Salem the next day and arrange for its publication."

On February 4, 1850, Hawthorne wrote to Horatio Bridge:

"I finished my book yesterday, one end being in the press in Boston, while the other was in my head here in Salem; so that, as you see, the story is at least fourteen miles long."

The book appeared about March 16th. As Mr. George Parsons Lathrop points out, there seems to have been no expectation of a very successful sale, in spite of Mr. Field's enthusiasm, but to the surprise of all, the whole issue was exhausted in ten days. A second edition, with a preface dated March 30th, was soon published, making, with the first, a total number of five thousand copies. All these were printed by Metcalf & Company, of Cambridge. The third issue was entirely reset and electrotyped, and numbered 307 pages. The manuscript Hawthorne destroyed, as he said, "never thinking that it would amount to anything," all except the title, which is now in a private collection. The second issue, besides the preface, shows numerous changes, especially in words. Among these are the book-seller's favorite catch-word "reduplicate" which was changed to "repudiate." In late copies of the stereotyped form this word was changed to "resuscitate."

Hawthorne, who, after the publication of the "Scarlet Letter," had become famous, moved to Lenox, Mass., and occupied, as he said, "the ugliest little old red farmhouse you ever saw" on the bank of the lake known as "The Stockbridge Bowl." He commenced immediately to write another powerful story of the "tragic phase of humanity" which he treated with the same extraordinary subtlety and power as the theme of "The Scarlet Letter." This was "The House of the Seven Gables," which had even greater success than his first book.

ROBERT HERRICK

(1591-1674)

HESPERIDES: OR, THE WORKS BOTH HUMANE & DIVINE OF ROBERT HERRICK, ESQ. [Quotation, Printer's Mark.] London Printer's mark London: Printed for John Williams, and Francis Eglesfield, and are to be sold at the Crown and Marygold in Saint Pauls Church-yard. 1648.

8vo, full contemporary sheep, with portrait by William Marshall. \$550.00

This is certainly one of the most beautiful copies in existence. With the exception that one leaf has the plain fore and bottom margin restored, the book is throughout in the finest possible condition. The binding, too, which has arms stamped in blind on the sides (per pale, a cross potent between two crosses patty, all counterchanged) is in an exceptionally good state of preservation.

A volume entitled "The Seuerall Poems Written by Master Robert Herrick" was entered by Master Crooke for license April 29, 1640, but was not published. The "Hesperides" was the first work of the poet to be printed, except some occasional contributions to collections of poems. It is dedicated in a metrical epistle to the most illustrious and most hopeful Charles, Prince of Wales, afterward Charles II.

The book is divided into two parts, the second having a separate title-page which reads: His Noble Numbers: or, His Pious Pieces Wherein (amongst other things) He Sings the Birth of His Christ: and Sighs for His Saviour's Suffering on the Crosse. [Quotation.] London: Printed for John Williams, and Francis Eglesfield, 1647.

This part was not issued, as far as is known, except with the "Hesperides" to which the author evidently intended it to be affixed, if we may judge by the lines toward the end of the first part: "Part of the work remains; one part is past."

The year of publication had seen Herrick dispossessed of his living at Dean Prior by the predominant Puritan Party, and it has been suggested that he was glad to take this means of gaining an income. His use of the form, "Robert Herrick, Esq.," was, it is thought, a wise move on the part of the publishers, since a book by the "Reverend" or "Robert Herrick, Vicker" would have been less likely to meet with favor.

Neither Williams nor Eglesfield was a bookseller of importance, and the printer is entirely unknown. He may have withheld his name for fear of the judgment suggested by Herrick at the head of his column of Errata:

"For these Transgressions which thou here dost see,
Condemne the Printer, Reader, and not me;
Who gave him forth good Grain, though he mistook
The seed; so sow'd these Tares throughout my Book."

William Marshall, whose prolific graver (Strutt says he used only that tool) produced portraits, frontispieces, title-pages, and other decorations of a certain charm, even if dry and cramped in style, had in Herrick a subject of more than usual difficulty. As if conscious of his shortcomings, he attempts to make atonement by the emblematic flattery of Pegasus winging his flight from Parnassus, the Spring of Helicon, loves and flowers, which he adds to lines signed I. H. C. and W. M.

OLIVER WENDELL HOLMES

(1809-1894)

THE AUTOCRAT OF THE BREAKFAST TABLE. Every Man his own Boswell. Boston: Phillips, Sampson & Co. MDCCCLVIII.

12mo, original brown cloth. Woodcut title and Illustrations.

\$12.00

The First Edition. "The Autocrat" made his bow in the first number of the *Atlantic Monthly* in 1857. However, under this same name and general plan Dr. Holmes published two papers in the old *New England Magazine* (November, 1831, February, 1832). These he would not allow to be reprinted during his lifetime, and said of them: "The recollection of these crude products of his uncombed literary boyhood suggested the thought that it would be a curious experiment to shake the same bough again, and see if the ripe fruit were better or worse than the early windfalls."

In 1874 Arthur Gilman published in the *Christian Union* (now the *Outlook*) an article describing the founding of the *Atlantic*, and giving credit to Dr. Holmes for much of the success of the early numbers.

In commenting on this article Dr. Holmes said: "The success of my papers was a surprise to me. I was, as you say in your paper, forty-eight years old, and felt that a new generation of writers and readers had grown up since I used to write for the *Collegian* and the *New England Magazine*. I remembered what Johnson said of Goldsmith, that 'he was a plant that flowered late,' and Goldsmith was but forty-six years old when he died. I think, however, something was beginning to stir in me for expression before I felt the spur of this new stimulus. . . . It seems very strange to me, as I look back and see how everything was arranged for me, as if I had been waited for as patiently as Kepler said the Almighty had waited for him."

Perhaps the best thing ever said of these papers was by Dr. Holmes himself: "This series of papers was not the result of an express premeditation, but was, as I may say, dipped from the running-stream of my thoughts."

It was in 1858 that the papers were collected and published in book form. They had become widely known, and were spoken of as a new form of literature. Their fame spread to England, where they remain extremely popular, and the book was reviewed at length in the *North British Review* for November, 1860.

"The Autocrat" made an immediate impression upon every reader of No. I. Motley, the historian, wrote of the author: "He is, beyond question, one of the most original writers in English literature, and I have no doubt his fame will go on increasing every day."

Whittier said of "The Chambered Nautilus" when it appeared in these papers, "That poem is booked for immortality."

R. Shelton Mackenzie has said: "'The Autocrat' is as genial and gentle, and withal, as philosophical an essayist as any of modern times. Hazlitt, saturnine and cynical, would yet have loved the writer. Charles Lamb would have opened his heart to one who resembles him so much in many excellent points. Dickens, no doubt, has read him more than once, admiring his command of our common language—the 'well of English undefiled'—and above all, the pervading tone of practical philosophy. Of all who would have enjoyed him we may foremost name Professor Wilson, who would have welcomed him to a seat 'above the salt' at the far-famed 'Noctes Ambrosianæ,' placing him next to William Maginn, the wayward 'O'Dougherty' of *Blackwood's Magazine*."

EDWARD HYDE

FIRST EARL OF CLARENDON

(1609-1674)

THE HISTORY OF THE REBELLION
AND CIVIL WARS IN ENGLAND. [Five lines.]
Written by the Right Honourable Edward Earl of
Clarendon. [Two lines, Quotations.] Volume the
First. [Vignette.] Oxford. Printed at the Theatre.
An. Dom. MDCCII. [-MDCCIV.]

3 vols., Folio, old calf, with three portraits (rebacked). \$25.00

Begun in April, 1641, and finished during the period of Clarendon's exile, which extended from 1667 until his death, the history was prepared for printing under the direction of Laurence Hyde, Earl of Rochester, who received assistance from Dr. Henry Aldrich, Dean of Christ Church, and Thomas Sprat, Bishop of Rochester. Rochester wrote the introduction and dedications.

On the verso of the title-page of the first volume we find "Imprimatur. Ro. Hander Vice-Can. Oxon. Apr. 29, 1702"; the second volume is signed "Guil Delaune Vice-Can. Oxon. Sept. 15, 1703," and the third, by Delaune, "Octob. 16, 1704."

There is no dedication in the first volume, but the second and third volumes are dedicated to Queen Anne. In the last two volumes a proclamation by her Majesty, dated June 24, 1703, refers to the fact that Clarendon, who had been chancellor of the University from 1660 until he went into exile, provided in his will that the profits from the sale of copies of the History should belong to the University, and should be expended in erecting a building for the exclusive use of the Press, founded in "1468."

Previously, and at the time of the printing of the book, the work of the *University Press* was done in the "Theatre," a view of which is given at the left of the figure of Minerva in the vignette on the title-page. This was the Sheldonian Theatre, built from designs by Christopher Wren, at the expense of Archbishop Gilbert Sheldon, who succeeded Lord Clarendon as chancellor. It was opened in 1669, and was used for various academic purposes, as well as for the home of the *Press*.

The vignette, with its interesting glimpse of the buildings near the Theatre, is signed 'delin M Burg. sculpt, Univ. Ox. 1704.' Besides these vignettes, the work is ornamented with ambitious copper-plate head and tail pieces, and initial letters, some unsigned, but probably all by Burg. A portrait of Clarendon occurs as a frontispiece in each of the three volumes. It is after the painting by Sir Peter Lely, and was engraved in 1700 by Robert White, a prolific producer of portraits framed with borders that, in most cases, were less tasteful than this one, with its mace, bag, and coat-of-arms. The inscription reads: "Edward Earle of Clarendon, Lord High Chancellor of England, and Chancellor of the University of Oxford. An. Dni 1667."

The plate for the third volume has been much worked over, if not entirely redrawn. White's name is erased, and Burg's appears in its stead. Some copies of all three volumes of the first edition are dated 1704, while others show a confusion of dates, and the portraits do not follow the order here described.

WASHINGTON IRVING

(1783-1859)

A HISTORY OF NEW YORK, FROM THE BEGINNING OF THE WORLD TO THE END OF THE DUTCH DYNASTY. [Eight lines.] By Diedrich Knickerbocker. [Quotation.] In Two Volumes. Vol. I. Published by Inskeep & Bradford, New York; Bradford & Inskeep, Philadelphia; Wm. M'Henny, Boston; Coale & Thomas, Baltimore; And Morford, Willington & Co., Charleston. 1809.

2 vols., 16mo, full original sheep, folded frontispiece. \$125.00

Early in the year 1809 a notice in the newspapers, headed "Distressing," announced the disappearance from his lodgings of a "small elderly gentleman" named Knickerbocker; and another notice signed Seth Handaside, landlord of the Independent Columbian Hotel, Mulberry Street, reads:

"SIR:—You have been good enough to publish in your paper a paragraph about Mr. Diedrich Knickerbocker, who was missing so strangely from his lodgings some time since. Nothing satisfactory has been heard of the old gentleman since; but a very curious kind of a written book has been found in his room in his own handwriting. Now I wish you to notice him, if he is still alive, that if he does not return and pay off his bill, for board and lodging, I shall have to dispose of his Book, to satisfy me for the same."

On December 6, 1809, the actual publication of the work is announced in the *American Citizen*:

"Is This Day Published,
By Inskeep & Bradford, No. 128 Broadway,
A History of New York.

In 2 vols.; duodecimo; price, 3 dollars.

"Containing an account of its discovery and settlement, with its internal policy, manners, customs, wars, etc., etc., under the Dutch government, furnishing many curious and interesting particulars never before published, and which are gathered from various manuscripts and other authenticated sources, the whole being interspersed with philosophical speculations and moral precepts.

"This work was found in the chamber of Mr. Diedrich Knickerbocker, the old gentleman whose sudden and mysterious disappearance has been noticed. It is published in order to discharge certain debts he has left behind."

In this way Irving chose to introduce his satire to the world. The book was put to press in Philadelphia instead of in New York, in order the more easily to preserve its anonymous character.

The pretense that it was a serious history was carried even into the dedication "To the New York Historical Society," and the work may really be described as a practical joke in book form.

The volumes sold well, and, on the whole, were well received. Some members of the old Dutch families of the state saw in them a reflection upon their ancestors that they found it hard to overlook, and Irving himself describes their indignation against him. Mr. Pierre M. Irving tells us that he heard his uncle say that the avails of the first edition of *The History* amounted to about three thousand dollars.

DICTIONARY OF THE ENGLISH LANGUAGE:

IN WHICH
The WORDS are deduced from their ORIGINALS,
AND
ILLUSTRATED in their DIFFERENT SIGNIFICATIONS
BY

EXAMPLES from the best WRITERS.
TO WHICH ARE PREFIXED,
A HISTORY of the LANGUAGE,
AND
AN ENGLISH GRAMMAR.

By SAMUEL JOHNSON, A.M.

IN TWO VOLUMES

VOL. I.

*Cum tabulis animum censoris funet honesti;
Audebit quæcumque parum splendens habebunt,
Et fusc pondere erunt, et honore indigna ferentur.
Verba movere loco; quamvis invita recedant,
Et versentur adhuc intra penetralia Vestis;
Obscurata diu populo bonus eruit, atque
Proferet in lucem speciosa vocabula rerum,
Quæ prisca memorata Catonibus atque Cethegii,
Nunc litus isformis premit et deserta verubus.* Hor.

LONDON,

Printed by W. STRAHAN,

For J. and P. KNOTTON; T. and T. LONGMAN; C. HITCH and L. HAWES;
A. MILLAR; and R. and J. DODDLEY.

MDCCCLV.

SAMUEL JOHNSON

(1709–1784)

A DICTIONARY OF THE ENGLISH LANGUAGE. [Ten lines.] By Samuel Johnson, A.M. In Two Volumes. Vol. I. [Quotation.] London: Printed by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley. MDCCLV.

2 vols., folio, original calf (rebacked), with coat of arms stamped on the sides. \$35.00

The First Edition. Robert Dodsley first suggested to Johnson that a dictionary of the English language would take well with the public, though Johnson afterward told Boswell that he had long thought of it himself. But it was Dodsley who, in accordance with the custom of the time of placing books under the patronage of an influential person, suggested the Earl of Chesterfield as patron for the work; and Johnson addressed him as such in "The Plan of a Dictionary of the English Language. Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield;" . . . London, 1747, a pamphlet of thirty-four pages.

This step eventually led to the letter called by Carlyle "the far-famed blast of doom proclaiming into the ears of Lord Chesterfield, and through him to the listening world, that patronage should be no more." For the Earl was tardy in acknowledging the inscription (his commendatory letters did not appear until the November and December issues of the *World*, 1754), and did little to encourage the enterprise. "Upon which," said the irritated author, "I wrote him a letter expressed in civil terms, but such as might show him that I did not mind what he said or wrote, and I had done with him." The letter was dated February 7, 1755, and ends with the famous words: "Is not a patron, my lord, one who looks with unconcern upon a man struggling for life in the water, and when he has reached ground encumbers him with help?"

Johnson undertook his great work single-handed, expecting to finish it in three years; but the labor was enormous, and eight years were consumed (the work appeared on February 20, 1755), though not all of the time was spent upon the Dictionary, as he was editor of *The Rambler*, also, at this period.

The A.M. after Johnson's name was procured at Oxford through the good offices of his friend, the poet laureate, Thomas Warton, since it "was thought desirable that these letters should appear on the title page of the dictionary for the credit both of himself and the university."

The publishers whose names are given in the imprint were joint proprietors of the work, having paid Johnson £1,575 for the copyright. "The payment included the whole work of preparing for the press, and Johnson lost £20 on one occasion for a transcription of some leaves which had been written on both sides. He employed six amanuenses, five of whom, as Boswell is glad to record, were Scotsmen . . . "they received 23s. a week, which he agreed to raise to £2 2s., not, it is to be hoped, out of the £1,575."

To Andrew Millar fell the responsibility of seeing the book through the press, and his patience, we are told, was sorely tried by Johnson's dilatoriness. When the last sheet was brought to him, he exclaimed: "Thank God I have done with him!" This was repeated to Johnson, who said, with a smile: "I am glad he thanks God for anything."

SAMUEL JOHNSON

(1709–1784)

THE PRINCE OF ABISSINIA. A Tale. In Two Volumes. Vol. I. London: Printed for R. and J. Dodsley, in Pall-Mall; and W. Johnston, in Ludgate Street. MDCCLIX.

2 vols., 18mo, full dark brown crushed levant morocco, gilt on the rough, by Zaehnsdorf. \$50.00

The First Edition of "Rasselas." It is a well-known fact that the original edition did not have the name "Rasselas" on the title-page. Under date of January 20, 1759, Johnson writes to William Strahan:

"Sir:—

"When I was with you last night I told you of a story which I was preparing for the press. The title will be 'The Choice of Life, or The History of — Prince of Abissinia.' It will make about two volumes like little 'Pompadour,' that is about one middling volume. The bargain which I made with Mr. Johnson was seventy-five pounds (or guineas) a volume, and twenty-five pounds for the second edition. I will sell this either at that price or for sixty, the first edition of which he shall himself fix the number and the property then to revert to me, or for forty pounds, and I share the profit, that is, retain half the copy. I shall have occasion for thirty pounds on Monday night when I shall deliver the book which I must entreat you upon such delivery to procure me. I would have it offered to Mr. Johnson, but I have no doubt of selling it on some of the terms mentioned. I will not print my name, but expect it to be known. I am, dear Sir, your most devoted humble servant,

"Sam: Johnson.

"Get me the money if you can."

Boswell says that "Rasselas" was written to defray the expense of his mother's funeral and pay some debts which she had left. Johnson told Sir Joshua Reynolds that he composed it in the evenings of one week, and did not look at it after it left his hands.

The final price was one hundred pounds, with an additional twenty-five pounds when a second edition was needed. This powerful, though ponderous work, was apparently the most popular of his writings. It reached a fifth edition in 1775, and has been translated into French, German, Italian, Dutch, Bengalee, Hungarian, Polish, Modern Greek and Spanish. Johnson himself remarked the curious coincidence with Voltaire's "Candide" which appeared on April 1, "Rasselas" having been issued the last week in March, 1759. Each is a powerful assault upon the fashionable optimism of the day, though Voltaire's wit has saved "Candide" from the partial oblivion which has overtaken "Rasselas."

Fanny Burney wrote in regard to it in her Diary: "I have lately read the 'Prince of Abissinia'—I am almost equally charm'd and shocked at it—the style, the sentiments are inimitable—but the subject is dreadful—and handled as it is by Dr. Johnson, might make *any* young, perhaps old, person tremble. . . . One thing during the course of the successless enquiry struck me, which gave me much comfort, which is, that those who wander in the world avowedly and purposely in search of happiness, who view every scene of present joy with an eye to what may succeed, certainly are more liable to disappointment, misfortune and unhappiness, than those who give up their fate to chance and take the goods and evils of fortune as they come, without making happiness their study or misery their foresight."

CHARLES KINGSLEY

(1819-1875)

HYPATIA: OR NEW FOES WITH AN OLD FACE. By Charles Kingsley, Jr., Rector of Eversley. Reprinted from *Fraser's Magazine*. In Two Volumes. Vol. I. London: John W. Parker and Son, West Strand. MDCCCLIII.

2 vols., 12mo, original cloth, uncut.

\$17.50

The First Edition. "Hypatia" was begun when Charles Kingsley was about thirty-three. It came out originally in the pages of *Fraser's Magazine*, and was published in book form in 1853. It attracted immediate attention not only in England but in Germany, where it was very successful, largely owing to the interest of Chevalier Bunsen, who was most enthusiastic over it. F. D. Maurice took part in criticising it during its progress and gave suggestions which Kingsley turned to account. It was a remarkable novel, certainly one of the most successful attempts in a very difficult literary style.

Under date of 1853 Lord Tennyson wrote to Kingsley: "'Hypatia' never came; but I cannot afford to be without it. Part of the conclusion seems to me particularly valuable. I mean the talk of the Christianized Jew to the classic boy. Hypatia's mistreatment by the Alexandrians I found almost too horrible. It is very powerful and tragic, but I objected to the word 'naked.' Pelagia's nakedness has nothing which revolts one . . . but I really was hurt at having Hypatia stript, tho' I see that it adds to the tragic, and the picture as well as the moral is a fine one."

Some years after the publication of "Hypatia" Kingsley wrote to someone who had praised his books: "Your kind words about 'Hypatia' touched me more than those about 'Westward Ho,' for the former book was written with my heart's blood, and was received, as I expected, with curses from many of the very churchmen whom I was trying to warn and save. Yet I think the book did good. I know that it has not hurt me, save, perhaps, in that ecclesiastical career to which I have never aspired."

The year in which Hypatia was issued was a marked one in Victorian Literature. In this same year was issued Charlotte Brontë's *Villette*, Dickens's "Bleak House," Thackeray's "English Humorists," Sydney Dobell's "Balder," Matthew Arnold's "Empedocles on Etna," Mrs. Gaskell's "Cranford" and Lytton's "My Novel." That it should have had an immediate success in competition with such notable rivals, and despite its previous magazine appearance, clearly shows the grasp that Kingsley had on the public. Whether the novelist correctly drew the character of "Hypatia" is another question, as her writings perished when the Caliph Omar finally destroyed the Alexandrine Library. As a picture of the contest between Neo-Platonism and Christianity it is probably correctly given.

Max Müller said of it: "Among Kingsley's works 'Hypatia' is probably the one most widely known and appreciated, not only in England but in Germany, France, and Italy also. Though a mere novel it represents the struggle of the old Greek world with the new powers of Christendom with truly dramatic art."

All of Kingsley's books are intended to convey a moral lesson, "Hypatia," in particular, dealing with an analogous period of intellectual fermentation. It shows his brilliant power of constructing a vivid, if not too accurate, picture of a past social state. By means of the financial success it brought him he was enabled to take his wife to Torquay to recover her health which had been shattered by the damp of Eversley.

LAMIA,
ISABELLA,
THE EVE OF ST. AGNES,

AND

OTHER POEMS.

BY JOHN KEATS,

AUTHOR OF ENDYMION.

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.
1820.

JOHN KEATS

(1795-1821)

LAMIA, ISABELLA, THE EVE OF ST. AGNES, AND OTHER POEMS. By John Keats, Author of "Endymion." London: Printed for Taylor & Hessey, Fleet Street, 1820.

16mo, original boards, uncut, in a morocco solander case. \$375.00

The First Edition. On July 12, 1819, Keats wrote to Reynolds that he had "proceeded pretty well with 'Lamia,' finishing the first part, which consists of about four hundred lines." He adds, "I have great hopes of success, because I make use of my judgment more deliberately than I have yet done; but in case of failure with the world, I shall find my content."

Lord Houghton records, on the authority of Charles Armitage Brown, that "Lamia" "had been in hand some time," and that Keats wrote it "with great care, after much study of Dryden's versification." In August Keats wrote to Benjamin Bailey from Winchester and mentioned the half-finished "Lamia" among recent work. On September 5, 1819, he wrote to Taylor that he had finished "Lamia" since finishing "Otho the Great." The manuscript of "Lamia" consists of twenty-six leaves foolscap folio, generally written upon one side only. It is a carefully written manuscript, finally revised for the press, and shows unmistakable evidence of having been used for printer's copy. The extract from Burton does not figure in it, but there is the following footnote on page 1: "The groundwork of this story will be found in Burton's 'Anatomy of Melancholy,' Part 3, Sect. 3. Memb. 1st. Subs. 1st."

The poems in this volume represent the labor of a little over a year and a half—that is, from March, 1818, to October, 1819—and were all written after the publication of "Endymion." The book was issued in the beginning of July, and was the third and, as it proved, the last of the poet's works. "My book is coming out," said he, "with very low hopes, though not spirits, on my part. This shall be my last trial; not succeeding, I shall try what I can do in the apothecary line." It was not lack of success, however, that led him to discontinue publishing his verse. Among the "other poems" mentioned on the title page is "Hyperion." The publishers refer to this in a special advertisement stating that they alone are responsible for the publication of this unfinished poem, which was intended to be of equal length with "Endymion," but the reception given that work discouraged Keats from proceeding.

Some one, perhaps Rossetti, has said of Keats' life that it was composed of "three slender volumes of verse, an immortal passion, and an early death," and of the three "slender volumes" "Lamia" is the last.

It was issued in light-brown, paper-covered boards at 7s. 6d., and Keats says in a letter to Charles Armitage Brown: "My book has had good success among the literary people, and I believe has a moderate sale." And again he writes on this subject to Mr. Brown, August, 1820: "The sale of my book is very slow, though it has been very highly rated. One of the causes, I understand from different quarters, of the unpopularity of this new book, is the offense the ladies take at me. On thinking that matter over, I am certain that I have said nothing in a spirit to displease any woman I would care to please; but still there is a tendency to class women in my books with roses and sweetmeats—they never see themselves dominant."

E L I A.

**ESSAYS WHICH HAVE APPEARED UNDER THAT SIGNATURE
IN THE
LONDON MAGAZINE.**

**LONDON:
PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.
1823,**

CHARLES LAMB

(1775-1834)

ELIA. Essays Which Have Appeared Under That Signature in the *London Magazine*. London: Printed for Taylor & Hessey, Fleet-Street. 1823.

2 vols., 12mo, full crushed crimson levant morocco, special and elaborate tooling, to design, crushed levant doublure, and silk fly, gilt top, uncut, by Rivière. \$400.00

Each volume is of the first issue of the first edition. The advertisements, six pages, are bound at the end of Volume I. A beautiful specimen of binding. The elaborate as well as tasteful tooling is especially dignified and impressive.

It is to the credit of an American bibliographer, Mr. Luther S. Livings-ton, that the fact became known that copies of the first series appearing with the imprint 13 Waterloo Place were of the second issue, at which time the half-title was inserted; therefore all copies with the half-title are the second issue.

When Charles Lamb began writing the "Essays of Elia" for the *London Magazine* he was forty-seven years old, and was easily the foremost essay-ist of his time. Of the twenty-eight essays included in the first series, twenty-seven were published in the *London Magazine*. Writing to his friend Taylor, the publisher, under date of July 30, 1821 (a letter which is owned in this country), he says:

"Poor Elia, the real (for I am but a counterfeit), is dead. The fact is, a person of that name, an Italian, was a fellow-clerk of mine at the South Sea House thirty (not forty) years ago, when the characters I described there existed, but had left it like myself many years; and I having a brother now there, and doubting how he might relish certain descriptions in it, I clapt down the name of Elia to it, which passed off pretty well, for Elia himself added the function of an author to that of a scrivener, like myself.

"I went the other day (not having seen him for a year) to laugh over with him at my usurpation of his name, and found him, alas! no more than a name, for he died of consumption eleven months ago, and I knew not of it.

"So the name has fairly devolved to me, I think; and 'tis all he has left me."

It is certain that one of these essays was issued as far back as 1811, and the last as late as 1832, therefore the first and second series represent the period of Lamb's literary activity between 1820 and 1826. All commentators pronounce these essays the richest fruit of Lamb's literary life. The *London Magazine*, in which these essays appeared, was founded in 1820 by Baldwin, Cradock, and Joy. Its first number was issued in January, 1820, and Lamb's first essay appeared in the August number of the same year.

According to Talfourd, Lamb had been introduced to the editor, John Scott, by Hazlitt, who was subsequently shot in a duel.

If Lamb had written nothing more than the "Elia Essays," his position in English literature would have been assured. Many have been the imitations since of these inimitable essays, which for pathos, humor, and critical insight have never been excelled, if even equalled.

To the student of Lamb's writings they have always been deeply ap-preciated, because so much biographical data is contained therein.

MARY ANN LAMB

(1764-1847)

TALES FROM SHAKESPEARE. Designed for the Use of Young Persons. By Charles Lamb. Embellished with Copper-Plates. In Two Volumes. Vol. I. London: Printed for Thomas Hodgkins, at the Juvenile Library, Hanway Street (opposite Soho-Square) Oxford-Street: and to be had of all Booksellers. 1807.

2 vols., illustrated, 16mo, full crushed levant morocco, gilt on the rough, by Zaehnsdorf. \$250.00

The First Edition. It is a well-known fact that of these twenty Shakespearean plays, Charles Lamb wrote only "Timon of Athens," "Romeo and Juliet," "Hamlet," and "Othello"; the other sixteen were by Mary. The preface states that these tales were written particularly for girls, upon the theory that boys were allowed to read the plays themselves at a much earlier age.

The plates were engraved by William Blake from original drawings by William Mulready. These two little volumes were a decided commercial success, and added to the small income of Lamb and his sister. Lamb humorously remarks in a letter to Wordsworth: "Mary is just stuck fast in 'All's Well that Ends Well.' She complains of having to set forth so many female characters in boy's clothes. She begins to think Shakespeare must have wanted—imagination! I, to encourage her (for she often faints in the prosecution of her great work) flatter her with telling her how well such a play and such a play is done. But she is stuck fast, and I have been obliged to promise to assist her."

Charles Lamb, in writing to Manning, May 10, 1806, throws additional light on the composition of this now famous book. "She [Mary] is doing for Godwin's bookseller twenty of Shakespeare's plays, to be made into children's tales. Six are already done by her, to wit, 'The Tempest,' 'Winter's Tale,' 'Midsummer Night,' 'Much Ado,' 'Two Gentlemen of Verona,' 'Cymbeline,' and the 'Merchant of Venice' is in forwardness. I have done 'Othello' and 'Macbeth,' and mean to do all the tragedies. I think it will be popular among the little people, besides money. It's to bring in sixty guineas. Mary has done them capitally, I think you'd think."

The tales are twenty in number, Lamb writing the tragedies while Mary wrote the comedies, and the general principle on which they were chosen is sufficiently clear. The whole series of English histories is left unattempted, as well as the Roman plays; and of the few that remain, "Love's Labour's Lost" is the only one for whose omission a satisfactory reason is not quite obvious. Perhaps Miss Lamb felt how little would have remained of the original comedy when the poetical element in its language and the brilliant wit of its dialogue had been removed. In fact, the share of the work undertaken by Mary Lamb was the more difficult and the less grateful. It is very much easier to tell the story of "Hamlet" effectively in narrative prose than "Twelfth Night," or "A Midsummer Night's Dream." The mere recurrence of the same class of incidents in the comedies, such as the likeness existing between two persons, evidently tried the patience of even so devout a Shakespearean as Mary Lamb.

Lamb considered "Othello" to be his best work, and that Mary had been more successful with "Pericles."

WALTER SAVAGE LANDOR

(1775-1864)

PERICLES AND ASPASIA. By Walter Savage Landor, Esq. In Two Volumes. Vol. I. London: Saunders and Otley, Conduit Street. 1836.

2 vols., 12mo, original boards, uncut.

\$15.00

The First Edition. These volumes were issued in three or more styles of binding: paper-covered boards, straight-grain dull green cloth, and half roan with brown glazed paper boards, all with paper labels. The publishers' advertisements, two leaves at the end of Vol. II, are the same with each style of binding.

This work was written by Landor during his residence at Fiesole, but it was published after his return to England. His choleric temperament and irascible manner unfitted him for personal dealings with publishers, and so the arrangements for this publication were intrusted to his friend Mr. G. P. R. James, the novelist, who sold the manuscript to Saunders and Otley for £100.

The following unpublished letter of Landor's, belonging to a member of the Grolier Club, is interesting as referring to this transaction:

"My dear Sir:

"When I offered my 'Pericles' to MM. Saunders & Otley I did not suppose there was more than enough for one volume, the size of the Examination of Shakespeare. They told you it would form two volumes of that size. Knowing that I had material for thirty pages more, I said that if they would make the first vol. 300 pp. I would take care that the second should not fall short of it more than a dozen pages. Now I have sent them, not thirty but a hundred—and they tell me to-day that there is not remaining, for the second volume, more than 175 pp. I have, you perceive, already sent above one third more than what I calculated the whole at, when you had the kindness to make the agreement for me.

"In reply to their letter I have said that, if they will give me fifty pounds more, I will send one hundred more pages, 50 within three weeks, 50 more in the three following; and if this does not appear equitable to them, I leave it entirely to you. I shall then have given them 200 pages for fifty pounds, when I offered them only 285 for a hundred. It will be my business to take care that the remainder shall fall as little short as possible of the preceding."

The work appeared during the early part of 1836, and though it was received with much praise by his friends, and had many favorable reviews, the sale dragged. In October of the same year, Landor, in one of his letters to Forster, refers to an unfavorable review which appeared in Blackwood: "... I am not informed how long this Scotchman has been at work about me, but my publisher has advised me, that he loses £150 by my 'Pericles.' So that it is probable the Edinburgh Areopagites have condemned me to a fine in my absence; for I never can allow any man to be a loser by me, and am trying to economise to the amount of this indemnity to Saunders and Otley. . . ." The money was in fact paid back, and yet, curiously enough, as Forster relates, Landor not only forgot, three years later, that he had received a payment for the copyright, but even that he himself had sent back the money and was making further remittances to satisfy the supposed loss.

JOHN LOCKE

(1632-1704)

AN ESSAY CONCERNING HUMANE UNDERSTANDING. In Four Books. [Quotation, Group of Ornaments.] London: Printed by Eliz. Holt, for Thomas Basset, at the George in Fleet Street, near St. Dunstan's Church. MDCXC.

Folio, full sprinkled calf, by Lloyd.

\$40.00

The First Edition containing the errata. Locke's two previous works had been issued anonymously; but this book, while it has no name on the title-page, has the author's name signed at the foot of the dedication to Thomas, Earl of Pembroke; a dedication of such fulsome compliment that even Pope, who called Locke his philosophic master, is said to have thought he could never forgive it. In the first edition, that appeared early in the year, the dedication is not dated, but "Dorset Court, May 24, 1689," appears in all the following issues.

Thomas Basset paid thirty pounds for the copyright of the work, and later agreed to give six bound copies of every subsequent edition, and ten shillings for every sheet of additional matter.

In August, 1692, Locke writes: "I am happy to tell you that a new edition of my book is called for, which, in the present turmoil of the protestant world, I consider very satisfactory." The following month of September brought the book again before the public, and by the year 1800 twenty different editions had been published.

The first edition was full of faults that the second aimed to correct. "Besides what is already mentioned, this Second Edition has the Summaries of the several—not only Printed, as before, in a Table by themselves, but in the Margent too. And at the end there is now an Index added. These two, with a great number of short additions, amendments, and alterations, are advantages of this edition, which the bookseller hopes will make it sell. For as to the larger additions and alterations I have obliged him, and he promised me to print them by themselves, so that the former edition may not be wholly lost to those who have it, but by the inserting in their proper places the passages that will be printed alone, to that purpose, the former Book may be made as little defective as possible."

The amendments and alterations were printed on separate slips of paper, which were given to purchasers of the first edition to be pasted into their copies; certainly an ingenious if not altogether satisfactory way of keeping abreast with the author's mind. It must have been considered useful, however, for the same plan was resorted to with the fourth edition.

"Our friend, Dr. Locke, I am told, has made an addition to his excellent Essay, which may be had without purchasing the whole book," said the thrifty Evelyn to the careful Pepys, who replied: "Dr. Locke has set a useful example to future reprinters. I hope it will be followed in books of value." A copy of the book in the Bodleian Library, which has its little slips all carefully pasted in, has a note on the fly-leaf written by its former owner:

"Here is observable the honesty of the great Mr. Locke in printing for the purchasers of this edition the improvements made in the second."

The original manuscript is yet in existence and is dated in Locke's own hand, 1671. Such was his scrupulous care and method that he evidently took nearly twenty years thinking it over before venturing or printing it. The days of scholasticism were, however, nearly over.

HENRY WADSWORTH LONGFELLOW

(1807-1882)

EVANGELINE. A TALE OF ACADIE. By Henry Wadsworth Longfellow. Boston: William D. Ticknor & Company. 1847.

12mo, half calf, marbled edges.

\$95.00

The First Edition. A presentation copy, with the following inscription: "Mrs. Francis, with the author's best regards, October 30th, 1847."

The subject of "Evangeline" was suggested to Longfellow by Hawthorne. The idea had been that Hawthorne should use the story of the young Acadian girl, but when Longfellow heard it he said to Hawthorne: "If you really do not want the incident for a tale, let me have it for a poem," and Hawthorne gave his consent. This was the origin of the poem "Evangeline," whose heroine was at first called Gabrielle. Longfellow had never visited Grand Pré, but he got hold of such books as could give him any points on the Acadians or the scenery of that region.

In Longfellow's Journal we find many references to the progress of the work, as on February 27, 1847: "Evangeline is ended. I wrote the last lines this morning."

April 3d: "The first canto of 'Evangeline' in proofs. Some of the lines need pounding; nails are to be driven and clinched. On the whole I am pretty well satisfied. Fields came out in the afternoon. I told him of the poem, and he wants to publish it."

On October 30th there is an entry telling of actual issue, and a week later we are told: "'Evangeline' goes on bravely. I have received greater and warmer commendation than on any previous volume. The public takes more kindly to hexameters than I could have imagined."

In 1857 the following entry sums up the successful career of the poem: "Allibone wants to get from the publishers the number of copies of my book sold up to date, the editions in this country only," and "Evangeline" is set down as 35,850 copies.

The poem was translated into German, Swedish, Danish, Italian, Portuguese, Spanish, Polish, and French, and was made a school-book in Italy.

Hawthorne's letter acknowledging a copy is interesting: "I have read 'Evangeline' with more pleasure than it would be decorous to express. It cannot fail, I think, to prove the most triumphant of all your successes. Everybody likes it. I wrote a notice of it for our democratic paper edited by Conolly." Conolly was the man who had first told the tale to Hawthorne.

Longfellow replied that he hoped Conolly would not think the story spoiled by the method of its narration. "I received his paper containing your notice of the book, and I thank you both for such friendly service. Still more do I thank you for resigning to me that legend of Acady. This success I owe entirely to you, for being willing to forego the pleasure of writing a prose tale which many people would have taken for poetry; that I might write a poem which many people take for prose."

R. H. Stoddard wrote: "'Evangeline,' loving, patient, sorrowful wanderer, has taken a permanent place, I think, among the heroines of English song."

On February 10, 1848, a sixth edition appeared, consisting of one thousand copies. "Evangeline" is probably the poem by which Longfellow is best known in England and on the continent.

JAMES RUSSELL LOWELL

(1819-1891)

MELIBŒUS-HIPPONAX. The Biglow Papers. Edited, with an Introduction, Notes, Glossary, and Copious Index, by Homer Wilbur, A.M. [Three lines Quotations.] Cambridge: Published by George Nichols, 1848.

12mo, original cloth, uncut.

\$15.00

The First Edition. The following extracts from letters show, in detail, the evolution of the work:

"You will find a squib of mine in this week's *Courier*," said Lowell to Sidney Howard Gay, on June 16, 1846. "I wish it to continue anonymous, for I wish Slavery to think it has as many enemies as possible. If I may judge from the number of persons who have asked me if I wrote it, I have struck the old hulk of the Public between wind and water. . . ." On the last day of December, 1847, he says to C. F. Briggs:

"I am going to indulge all my fun in a volume of H. Biglow's verses which I am preparing, and which I shall edit under the character of the Rev. Mr. Wilbur. . . . I am going to include in the volume an essay of the reverend gentleman on the Yankee dialect, and on dialects in general, and on everything else, and also an attempt at a complete natural history of the Humbug—which I think I shall write in Latin. The book will purport to be published at Jaalam (Mr. B.'s native place), and will be printed on brownish paper with those little head and tail-pieces which used to adorn our earlier publications—such as hives, scrolls, urns, and the like."

The latter part of 1848 found the poet busily engaged in getting out the book, and he wrote to Gay in September:

"This having to do with printers is dreadful business. There was a Mr. Melville who, I believe, enjoyed it, but, for my part, I am heartily sick of Typee."

In October he says:

"I should have sent you this yesterday, but it was not written, and I was working like a dog all day, preparing a glossary and an index. If I ever make another glossary or index——!" . . .

"'Hosea' is done with," he says, in November, "and will soon be out. It made fifty pages more than I expected, and so took longer." The volume appeared on the 10th, and on the 25th he again writes to Gay: ". . . The first editon of 'Hosea' is nearly exhausted already."

The book was published by George Nichols, at one time an owner of the University Book store, and later one of the proprietors of the University Press. The printing was done by Metcalf & Co., printers to the University. Lowell wrote to Gay on Feb. 26, 1849: "There were a great many alterations of spelling made in the plates of the 'Bigelow Papers' which added to the expense. I ought not to have stereotyped at all. But we are never done with cutting eye-teeth."

The local effect of "The Bigelow Papers" was amazing. It consisted of a series of poems in the Yankee dialect, mainly satires on Slavery and the Mexican War, but hitting at all kinds of meanness and hypocrisy in politics, the pulpit, and the press. The hitherto despised abolitionists found that their cause had taken on a very different character, and it suddenly became popular to be on the side of freedom with a champion who turned the batteries of an accomplished wit on compromising politicians and tricksters of all classes. It is undoubtedly due to the fact that his wife, Maria White, was an ardent abolitionist that Lowell began to think of the serious side of the cause to which he rendered an immortal service.

THOMAS BABINGTON MACAULAY
(FIRST BARON MACAULAY)
(1800-1859)

THE HISTORY OF ENGLAND FROM THE
ACCESSION OF JAMES II. By Thomas Babington Macaulay. Vol. I. London: Printed For Longman, Brown, Green, and Longmans, Paternoster-Row. 1849. -1861.

5 vols., 8vo, original cloth uncut.

\$25.00

Trevelyan, in his "Life and Letters" of Lord Macaulay, tells us there was no end to the trouble that the author devoted to matters which most writers are glad to leave to their publishers. "He could not rest until the lines were level to a hair's breadth, and the punctuation correct to a comma; until every paragraph concluded with a telling sentence, and every sentence flowed like water."

He adds this quotation from one of Macaulay's letters to Mr. Longman, which, while it referred to the edition of 1858, is also indicative of his attitude toward this, the first edition:

"I have no more corrections to make at present. I am inclined to hope that the book will be as nearly faultless, as to typographical execution, as any work of equal extent that is to be found in the world."

He was apprehensive concerning the success of the book. He writes, "I have armed myself with all my philosophy for the event of failure," but his fears were groundless. "The people of the United States," says Trevelyan, "were even more eager than the people of the United Kingdom to read about their common ancestors; with the advantage that, from the absence of an international copyright, they were able to read about them for next to nothing. On the fourth of April, 1849, Messrs. Harper of New York, wrote to Macaulay: 'We beg you to accept herewith a copy of our cheap edition of your work. There have been three other editions published by different houses, and another is in preparation; so there will be six different editions in the market. We have already sold forty thousand copies, and we presume that over sixty thousand copies have been disposed of. No work, of any kind, has ever so completely taken our country by storm.' An indirect compliment to the celebrity of the book was afforded by a desperate, and almost internecine, controversy which raged throughout the American newspapers as to whether the Messrs. Harper were justified in having altered Macaulay's spelling to suit the orthographical canons laid down in Noah Webster's dictionary."

This quotation refers to the first volume. The second volume came out in the same year, but the third and fourth did not appear until 1855. Volume five was edited by Macaulay's sister, Lady Trevelyan, in 1861. It continued the portion of the history which was fairly transcribed and revised by the author before his death.

The posthumous papers of the last volume remind us of what Mr. Alexander B. Grosart says in his life of Spenser, apropos of the promise on the title-page of the Fairy Queen that the work should be in twelve books fashioning twelve moral virtues:

"Than this splendid audacity I know nothing comparable, unless Lord Macaulay's opening of his 'History of England,' wherein—without any saving clause, as Thomas Fuller would have said, of 'if the Lord will'—he pledges himself to write his great story down to 'memories' of men 'still living.'"

PHILIP MASSINGER

(1583–1640)

THE EMPEROUR OF THE EAST. A Tragaë Comœdie. The Scaene Constantinople. As it hath bene divers times acted, at the Blackfriars, and Globe Play-houses, by the Kings Majesties Servants. Written by Philip Massinger. [Printer's mark.] London: Printed by Thomas Harper, for John Waterson. Anno, 1632.

Small 4to, full crushed blue levant morocco, gilt on the rough by Rivière & Son. \$60.00

The First Edition. Massinger's "Emperour of the East" was licensed on March 4, 1631, and published November 19, 1631, for the King's Players. It is one of the plays which Massinger wrote without collaboration. Bibliographers have noticed a curious parallel between a passage in Act 4, Scene iv, and one in Molière's "Malade Imaginaire" published in 1673—the last few lines in Toinette's long speech in Act 3.

Massinger wrote fifteen plays unaided. Several of his plots he borrowed from Cervantes, and both the Spanish and Italian influence is often apparent. In his masterly working out of plots, and in his insight into stage requirements, he has hardly an equal among his contemporaries either at home or abroad. He repeated himself often and without ceremony, and this habit has enabled critics to recognize his work in anonymous or joint plays, especially in his early work, into which Massinger introduced much prose and rhyme, but in his later work he confines himself to blank verse; Shakespeare and Beaumont alone exhibit a somewhat similar metrical style.

Swinburne refers to Massinger in the following exquisite lines from "Tristram of Lyonesse":

Clouds here and there arisen an hour past noon
Chequered our English heaven with lengthening bars
And shadow and sound of wheel-winged thunder-cars
Assembling strength to put forth tempest soon,
When the clear still warm concord of thy tune
Rose under skies unscarred by reddening Mars,
Yet, like a sound of silver speech of stars,
With full mild flame as of the mellowing moon.
Grave and great-hearted Massinger, thy face
High melancholy lights with loftier grace
Than gilds the brows of revel: sad and wise,
The spirit of thought that moved thy deeper song,
Sorrow serene in soft calm scorn of wrong,
Speaks patience yet from thy majestic eyes.

Arthur Symons says: "'Grave and great-hearted,' as Mr. Swinburne styles him, he could bring before us with sympathetic skill characters whose predominant bent is toward a melancholy and great-hearted gravity, a calm and eloquent dignity, a self-sacrificing nobility of service, or lofty endurance of inevitable wrong. . . . Massinger is the product of his period, and he reflects faithfully the temper of court and society under the first Charles. Much that we have to regret in him was due to the misfortune of his coming just when he did, at the ebb of a spent wave; but the best that he had was all his own.

JOHN MILTON

(1608-1674)

PARADISE LOST. A Poem Written in Ten Books. By John Milton. Licensed and Entred according to Order. London Printed, and are to be sold by Peter Parker under Creed Church neer Aldgate; And by Robert Boulter at the Turks Head in Bishopgate-street; And Matthias Walker, under St. Dunstan's Church In Fleet-street, 1667.

Small 4to, olive-brown morocco, gilt edges, by J. Clarke. \$950.00

The first (or second) issue. A fine copy.

A fine copy of the excessively rare first (or second) issue of the first edition of Milton's famous epic. The title of this copy has the author's name, "John Milton," printed in smaller italic capitals than that which occurs on the title of what is sometimes called the first issue, and Lowndes, who terms the above the second title-page, remarks: "It should be observed, that although this variation is placed as the second state, it is just as likely to be the first, as there is no evidence to the contrary."

Copies with these two varying titles, either of which may belong to a copy of the first issue, are of extreme rarity—much rarer than they are generally supposed to be. Most of the copies which pass as first editions are issues made in 1668 or 1669, after the corrections had been effected on the last page of Book 3, with the first or second title inserted. To ensure a copy being of the first issue, the following are the chief points to be noted: the title is the only preliminary leaf; and, as regards the text, the penultimate line of Book 3 is "Throws his steep flight with many an aerie wheele." In the later issues *with* was altered to *in*. There are a few other differences, but these will suffice to distinguish the first issue.

He may, as Prof. Masson has pointed out, have had difficulty in finding a publisher able and willing to venture upon the printing of a work by one "whose attacks on the church and defenses of the execution of Charles I. were still fresh in the memory of all, and some of whose pamphlets had been publicly burned by the hangman after the Restoration." It is small wonder that Simmons drove a hard bargain when the agreement for the copyright was entered into, April 27, 1667. The original of this agreement came into the possession of the Tonsons, and was finally presented to the British Museum by Samuel Rogers, who acquired it from Pickering the publisher. "Milton was to receive £5 down, and £5 more upon the sale of each of the first three editions. The editions were to be accounted as ended when thirteen hundred copies of each were sold and were not to exceed fifteen hundred copies apiece. Milton received the second £5 in April, 1669, that is £15 in all. His widow in 1680 settled all claims upon Simmons for £8 and Simmons became proprietor of the copyright, then understood to be perpetuated."

The book made its appearance at an unfortunate time. London had barely recovered from the plague of 1665 (during which eighty printers had died, wherein is seen another reason for the difficulty in finding a publisher), and the great district devastated by the fire was still only partly rebuilt. It was not surprising that the 1,200 copies which are thought to have made the first edition did not have a brisk sale; these were not exhausted for at least eighteen months, and a second impression was not put out for four years.

DE L'ESPRIT DES LOIX

OU DU RAPPORT QUE LES LOIX DOIVENT AVOIR AVEC LA
CONSTITUTION DE CHAQUE GOUVERNEMENT, LES MOEURS
LE CLIMAT, LA RELIGION, LE COMMERCE, &c.

à quoi l'Auteur a ajouté.

Des recherches nouvelles sur les Loix Romaines touchant les
Successions, sur les Loix Françoises, & sur les Loix féodales.

TOME PREMIER.



A GENEVE,
Chez BARILLOT, & FILS.

BARON DE LA BRÊDE ET DE MONTESQUIEU

(1689-1755)

DE L'ESPRIT DES LOIX OU DU RAP-
PORT QUE LES LOIX DOIVENT AVOIR
AVEC LA CONSTITUTION DE CHAQUE
GOUVERNEMENT, LES MOEURS, LE CLI-
MAT, LA RELIGION, LE COMMERCE, ETC.,
à quoi l'auteur a ajouté: Des Recherches Nouvelles
Sur Les Loix Romaines touchant les Successions, Sur
les Loix Françaises, & Sur les Loix Féodales. À
Geneve chez Barillot, & Fils.

2 vols., 4to, full crushed crimson levant morocco, gilt on the rough
by Duru. \$125.00

The First Edition. Charles de Secondat, Baron de Brède et de Montesquieu, was born at the castle of La Brède, near Bordeaux, on January 18, 1689. When hardly more than twenty he began to prepare the materials on which his "Esprit des Loix" is based, making copious extracts from the volumes which make up the body of civil law. He kept this work in mind for twenty years. His first book, "Persian Letters," published when he was thirty-two, was issued without his name on the title-page, although the secret of the authorship was soon known. He was elected to the Academy in 1728, after some slight opposition. He visited England, and was the guest of Lord Chesterfield for at least a part of his stay. He had not learned English well enough to speak fluently, but he understood it and had a full knowledge of English history. His "Esprit des Loix" appeared in 1748. He lived for some years longer, dying in Paris, February 10, 1755.

Lord Chesterfield, who knew him intimately, said of him: "His virtues did honour to human nature; his writings, justice. A friend to mankind, he asserted their undoubted and inalienable rights and liberties, even in his own country, whose prejudice in matters of religion and government he had long lamented, and endeavoured to remove."

The late Professor Churton Collins made a thorough study of Montesquieu's visit to England, and its effect on the "Esprit des Loix": "His thirst for knowledge, for all that could be gathered from books, from observation and experience grew insatiable. But his chief study was man in his relation to politics and society. Of manners, of character, of all in which human nature reveals itself, he was an acute and unwearied observer. In no writer were the instincts of the scholar and recluse more happily tempered with the instincts of the philosopher."

Horace Walpole: "I want to know Dr. Cocchi's and your opinion of two new French books, if you have seen them. One is Montesquieu's 'Esprit des Loix,' which I think the best book that ever was written—at least I never learned half so much from all I ever read."

JOHN LOTHROP MOTLEY

(1814-1877)

THE RISE OF THE DUTCH REPUBLIC.
A History. By John Lothrop Motley. In Three Volumes. Vol. I. New York: Harper & Brothers, 329 & 331 Pearl Street. 1856.

3 vols., 8vo, original black cloth.

\$15.00

The First Edition. Motley writes to his father from Dresden in 1852: "I have just finished Vol. No. 2, begun since I was established here, that is about a seven months' child. A year more will carry me as far as I mean to go alone, particularly as the expense of publishing three volumes at my own risk, which perhaps I shall be obliged to do, will be as much as I shall choose to venture. I don't fear much of a loss, although I shan't stand much chance of making a fortune. At the same time I don't care to venture much more. Money is a thing of which I haven't quite as much to spare as time and labour. These I am very profuse with. Time they say is money, no doubt of it, only I never could get mine into active circulation."

He writes to the same on December 23, 1852: "I have written a volume since the 13th July of this year, and which is the second that I have written since I came to Dresden. As this labour includes, of course, the digging out of raw material out of subterranean depths of black-letter folios in half-a-dozen different languages, all which works are dark, grimy, and cheerless as coal pits, you may suppose that I am not likely to be a very agreeable customer when I come out of my diggings."

Later he wrote on April 1, 1856: "It has been very favourably received in the *Athenæum*, the *Press*, and some other papers, and Mr. Froude's article in the *Westminster Review* for April is uncommonly well written and extremely flattering. I have heard of nothing more, and if the first edition is eventually sold it must be a long time first. It takes a good time to read such a long work."

W. H. Prescott wrote to Motley concerning it: "I am much obliged to you for the copy of the 'History of the Dutch Republic,' which you have been so kind as to send me. . . . Everywhere you seem to have gone into the subject with a scholar-like thoroughness of research, furnishing me on my own beaten track with a quantity of new facts and views, which I was not aware it could present to the reader. . . ."

Washington Irving wrote to Motley: "A short time since on reading the first volume of your history I was so much struck by its merit that I was on the point of writing to you to express my admiration of this great literary achievement and my delight at such a noble accession to our national literature; but I checked the impulse, lest it should be deemed an intrusive assumption on my part. . . . I am happy to learn that you are about to return to the field of your labours—an ample field it is—and the three teeming volumes you have so suddenly laid before the public show how well you know where to put in your sickle."

It was published in 1856, and 17,000 copies sold in England during the first year.

The manuscript was offered to the leading English publishers, including Murray, who declined it, a mistake which he found occasion to regret. A pretty story is told of the interview between Motley and Prescott, when the former heard that Prescott was at work on a history which would fully cover the same ground for which he had been collecting material for ten years.

LOUIS CHARLES ALFRED DE MUSSET (1810-1857)

LA CONFESSION D'UN ENFANT DU
SIECLE. Par Alfred de Musset. I. Paris: Felix
Bonnaire. Editeur, 10 Rue des Beaux-Arts. 1836.

12mo, morocco back.

\$35.00

The "Confession of a Child of the Century," suggests an autobiography from its title, and incidents are found in it that may have been De Musset's own experience, but in the main it is romance, purely ideal, expressing his own convictions and theories of life. The year it was composed was the most brilliant of his life during which he not only wrote the "Confession" but the "Nuit de Mai" and the "Nuit de Décembre," and several other pieces. He had several "disappointments," too, during this year, which, according to his own theory that "genius only came through sorrow," may have been the stimulating influence that produced the books. The "Confession," heralded for some time, was eagerly looked forward to by the public who dearly love the word "confession." The title, however, proved a misleading one to those who sought for scandal, though a luxury of fantasy for the lovers of literature.

De Musset was one of a brilliant constellation of authors who dominated French literature in the middle of the nineteenth century: Sainte-Beuve, Stendhal (Henri Beyle), Taine, George Sand, Victor Hugo, Paul de Musset, Theophile Gautier, and Honoré de Balzac are to-day household names. All were geniuses—critics and creators, poets and artists—and not the least of these was Alfred de Musset. In him the highest gifts of poetry were combined. His "Nuit de Mai" and "Nuit de Décembre" rank among the masterpieces of French poetry of the nineteenth century, and are still read seventy years after their composition; his plays, though not often acted, are read for their poetic quality and dramatic feeling; his prose romances are printed in ever new editions. Born in Paris, he was a Parisian of the Parisians; though he made several short trips to Italy and Spain, he had scarcely departed before he was back again in his beloved Paris. His return, it must be admitted, was usually the result of some disappointment in an affair of the heart. A victim of self-delusion and morbidness, he was continually falling in love with some new fancy, and when the inevitable quarrel occurred, De Musset spent his days writing heart-breaking letters of farewell and soaking them with his tears. After each such disappointment, like many other geniuses, he sought forgetfulness in dissipation with the inevitable result that he died in the prime of life.

In both his poetry and his prose this manner of life can be seen. There is no picture anywhere in his works that resembles reality. Where a character is drawn, it is composite; real incidents are sometimes given, but the actors are fanciful, either the type of the flesh or the type of the spirit. The words, the opinions are De Musset's own, the passion and the sorrow those he has experienced, the idealism is that which he has venerated, but was too weak to strive for, and none surpassed him in this word painting.

Sainte-Beuve wrote of him: "He versified like Delavigne; and could make elegies like André Chénier, ballads equal to those of Victor Hugo, and in his later years, lyrics like Byron. He could have written Don Juan with a Voltairean touch. All this constitutes a species of originality."

JOHN HENRY NEWMAN

(1801-1890)

APOLOGIA PRO VITA SUA. Being a Reply to a Pamphlet Entitled "What, Then, Does Dr. Newman Mean?" [Quotation.] By John Henry Newman, D.D. London: Green, Longman, Roberts, and Green. 1864.

8vo, original 7 parts paper.

\$15.00

The First Edition. Early in 1864 Charles Kingsley had an unfortunate controversy with John Henry Newman, which brought about the publication of Newman's "Apologia pro Vita Sua."

Kingsley had written a review of Froude's "History" for *Macmillan's Magazine* for January, 1860, in which he said that "Truth, for its own sake, had never been a virtue with the Roman Catholic clergy," and attributed this opinion to Newman in particular. Newman protested to the editor of *Macmillan*, and a correspondence followed which Newman made public, together with a brief and cutting comment. Kingsley replied in his famous pamphlet, "What, then, does Dr. Newman mean?" which in its turn produced the "Apologia."

Cardinal Newman's rejoinder took the form of a series of pamphlets. The first appeared on Thursday, April 21st, and its brown-paper cover bore the title given above, with the additional line: "Pt. I. Mr. Kingsley's Method of Disputation." Thereafter, on successive Thursdays, until June 16th, the following numbers appeared: Pt. II. True Mode of Meeting Mr. Kingsley; Pt. III-VI. History of My Religious Opinions; Pt. VII. General Answer to Mr. Kingsley. Appendix. Answer in Detail to Mr. Kingsley's Accusations.

A title-page and "Contents" were issued with the Appendix. Parts I, II, and III cost a shilling each, Parts IV, V, and VII, two shillings each, Part VI and the Appendix each two shillings sixpence.

The parts were issued afterward in a cloth binding. In later editions almost all of Parts I and II, and about half of the Appendix, were omitted, while some new matter was added in the form of notes.

Few books have so triumphantly accomplished their purpose as this remarkable work. Its simple candor carried conviction with it even among Bishop Newman's theological opponents, and from the time it was issued until his death there was probably no living man in whom his countrymen more entirely believed, or for whom they entertained a greater reverence.

It had an instantaneous success. As it came from the press week by week it was to be seen in everyone's hands wherever men gathered, and was the first topic of conversation.

The future Dean, Church of St. Paul's, said of it: "Here was to be told not only the history of a change, but the history of a deep disappointment, of the failure of a great design, of the breakdown of hopes the most promising and absorbing; and this, not in the silence of a man's study, but in the fever and contention of a struggle wrought up to the highest pitch of passion and fierceness, bringing with it on all sides and leaving behind it the deep sense of wrong."

Cardinal Newman is well known as the author of "Lead, Kindly Light," and other famous hymns. When called to the sacred college by Leo XIII, the Pope showed his full appreciation of Newman's worth and merit. To Newman this honor was wholly unexpected; it was the greater as it was accompanied by an exemption from the obligation of residence at the pontifical court, hardly ever given save to Cardinals who are diocesan bishops.

SAMUEL PEPYS

(1633-1703)

MEMOIRS OF SAMUEL PEPYS, ESQ.,
F.R.S. [Two lines.] Comprising His Diary from
1659-69. Deciphered by the Rev. John Smith, A.B.,
of St. John's College, Cambridge. From the Original
Short-Hand MS. In the Pepysian Library. [Two
lines.] [Copy of one of Pepys's book-plates.] Edited
by Richard, Lord Braybrooke. In Two Volumes.
Vol. I. London: Henry Colburn, New Burlington,
Street. MDCCCXXV.

2 vols., 4to, portraits and plates, full calf, marbled edges. \$22.50

The First Edition. To the information given on the title-page, the noble editor adds some further facts in a preface. He says that the six volumes, closely written in short-hand by Pepys himself, had formed a part of the collection of books and prints bequeathed to Magdalen College, Cambridge, where they had remained unexamined (from the date of Pepys's death) until the appointment of Lord Braybrooke's brother, George Neville, afterwards called Grenville, as master of the College. Under Neville's auspices they were deciphered by Mr. Smith, whom his lordship had not the pleasure of knowing.

Pepys used short-hand for his notes because he often had things to say which he did not think fit for the world to know; and Lord Braybrooke found it "absolutely necessary" to "curtail the MS. materially." The complete journal [all that it is possible to print] was not issued until 1893, edited by Henry B. Wheatley.

Colburn, the publisher, known for his successful ventures, and especially for the series called Colburn's Modern Standard Novelists and *The Literary Gazette*, containing works by Bulwer Lytton, Lady Morgan, Captain Marryat, and others, had been so fortunate with an issue of "Evelyn's Diary" that he was led into the present undertaking. With this edition, which sold at six pounds six shillings, and with two succeeding editions selling at five guineas, he is reputed to have made a handsome profit on the twenty-two hundred pounds paid for the copyright.

The large volumes with their broad margins are handsome specimens of the excellent typographical work of the Bentleys. They are embellished with two illustrations in the text, and thirteen engraved plates. A frontispiece portrait of the author, after the painting by Kneller, was engraved by T. Bragg, and a smaller portrait used as a head-piece to the "Life" is signed R. W. Sculp. This last is a copy of one of Pepys's book-plates; it has the motto "Mens cujusque est Quisque" above the oval frame, and "Sam. Pepys. Car. Et. Iac. Angl. Regib. A. Secretis Admiraliae" in two lines below. Another book-plate used by the Secretary is copied on the title-page. Of the remaining portraits, one was engraved by John Thomson, while five were the work of R. Cooper, who also engraved the "View of the Mole at Tangier" and the "View of Mr. Pepys's Library." The other plates, including one showing facsimiles of Pepys's short- and long-hand; two of pedigrees, and a folded map, are signed "Sidy. Hall, Bury Strt., Bloomsby."

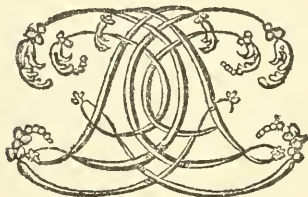
P E N S É E S

DE

M. P A S C A L
S U R L A R E L I G I O N

ET SUR QUELQUES
AUTRES SUJETS,

*Qui ont esté trouvées après sa mort
parmy ses papiers.*



A P A R I S,

Chez GUILLAUME DESPREZ,
ruë Saint Jacques, à Saint Prosper.

M. .DC. LXX.

Avec Privilege & Approbation.

BLAISE PASCAL

(1623-1662)

PENSÉES DE M. PASCAL SUR LA RELIGION ET SUR QUELQUES AUTRES SUJETS, QUI ONT ESTE TROUVÉES APRÈS SA MORT PARMY SES PAPIERS. [Printers mark.] A Paris, chez Guillaume Desprez ruë Saint Jacques, à Saint Prusper. MDCLXX. Avec Privilege & Approbation.

18mo, full crushed levant morocco, gilt on the rough. \$75.00

The First Edition. Very Rare. The "Pensées" appeared in 1670, the fragments having been found among Pascal's papers after his death. It is known that for some years before his death Pascal had been planning a great work in defence of the Christian religion. But his health was such that he was unable to do any continuous work, and simply jotted down memoranda and detached thoughts from time to time. These fragments have an originality, a freshness, an incisiveness which they might have lacked had they been amplified or incorporated in a large book. Soon after the death of Pascal his sister prepared a memoir of him, and later on she gathered these "Thoughts" together for publication. They were edited by several friends and published in 1670. Instead of the memoir prepared by Pascal's sister, and which was prefixed to later editions, a preface written by Pascal's nephew was used, in which he explained the design of the book.

It was greeted with great applause and had a large circulation. It was read everywhere, and there was a very general interest in the author. From time to time new editions were brought out with varying texts, and there has always been a demand for the book. The first editors used their discretion about what to put in and what to leave out, and they also altered passages which they thought might give offence.

It was a stormy time in religious circles—those few years in which Pascal jotted down his thoughts. Pascal, Antoine Arnauld and the rest of the Port-Royalists were fighting for their very existence. The entry of the Duchesse de Longueville into their society had gained them a short respite, owing to her personal appeal to Clement IX and her powerful influence as the sister of the Great Condé. For these reasons many of the thoughts seem to lack a context, explainable by the knowledge that the questions in dispute were thoroughly well known to those interested enough to read them, and would be understood. The fragments have served principally as a basis for later defenders to rear structures on; this epoch-making book, one of the world's classics, yet after all is but a fragment. The editing of the book was very peculiar. It was submitted to a committee of influential Jansenists, with the Due de Roannez at their head, and in addition there were numerous other unofficial advisers to testify as to its orthodoxy. These editors omitted, altered, separated, and combined entirely at their own pleasure, even making some changes of style, which they were pleased to think improvements. They rejected, as too outspoken, Madame Perier's invaluable life of her brother, which was to accompany the second edition of the "Pensées," but which actually did not appear until 1684. For two hundred years no trustworthy edition of the text appeared until 1844. M. Faugere edited that issue from the manuscript with something like fidelity.

THOMAS PERCY

BISHOP OF DROMORE

(1729–1811)

RELIQUES OF ANCIENT ENGLISH POETRY. [Five lines.] Volume the First. [Vignette with the words] Durat Opus Vatum. London: Printed for J. Dodsley, in Pall-Mall. MDCCLXV.

3 vols., 16mo, frontispiece and vignettes, full polished calf, marbled edges. \$25.00

The First Edition. Although his name does not appear upon the title-page, the author signed it to the dedication to Elizabeth, Countess of Northumberland. He offers the book, he says, with some hesitation, yet hopes that the name of so many men of learning and character among his patrons and subscribers will “serve as an amulet to guard him from every unfavourable censure for having bestowed any attention on a parcel of Old Ballads.”

The book came out in February, after four or five years of active preparation. Johnson criticised it, but in the main the work was received with the verdict, which has held ever since, that it marked an epoch. Dibdin says that when it appeared, the critics “roared aloud for a sight of the MS!” especially Joseph Ritson, the antiquary, who denied its existence. Dibdin, however, saw the folio, and describes it at some length besides quoting notes in the Bishop’s handwriting, one of which is as follows:

“Memorandum. Northumberland House, Nov. 7, 1769. This very curious old Manuscript in its present mutilated state, but unbound and sadly torn, I rescued from destruction, and begged at the hands of my worthy friend, Humphrey Pitt, Esq., then living at Shiffnal in Shropshire, afterwards of Prior Lee, near that town: who died very lately at Bath, viz., in Summer, 1769. I saw it lying dirty on the floor under a Bureau in the Parlour: being used by the maids to light the fire. It was afterwards sent most unfortunately to an ignorant Book-binder, who pared the margin, when I put it into boards in order to lend it to Dr. Johnson.”

James Dodsley, the printer of the volumes, is said to have paid Percy one hundred guineas for the first edition of “The Reliques”—not a very large sum for such a work. Pickford tells us, however, that “as ‘The Reliques’ became popular, and so other editions were in request, so did the sum paid to Percy increase.

There are three parts to each volume, and each part begins and ends with a copper-plate engraving illustrated by a ballad. The head pieces refer to the first ballad in the book, but the tail-pieces have legends showing where the poem was found. On page 24 of the second volume the following note is attached to the poem “For the Victory of Agincourt”: “This song or hymn is given merely as a curiosity, and is printed from a MS. copy in the Pepys collection, vol. 1 folio. It is there accompanied with the musical notes.”

Two volumes of “The Reliques” without imprints preserved in the Douce collection of the Bodleian Library are interesting since they contain many pieces not in the published edition. A note by Furnivall, added to Rev. J. Pickford’s Life of Percy which prefaced the Hales and Furnivall Bishop Percy’s Folio Manuscript, 1867, gives the omission and changes in detail.

EDGAR ALLAN POE

(1809-1849)

THE RAVEN, AND OTHER POEMS. By Edgar A. Poe. New York: Wiley & Putnam, 161 Broadway, 1845.

12mo, full black crushed levant morocco, gilt on the rough, by The Rowfant Bindery. \$60.00

The First Edition, with the half title which is often missing, published in Wiley & Putnam's "Library of American Books." The poem first appeared in print in the columns of the New York *Evening Mirror* for January 29, 1845, where N. P. Willis, its editor, says in a note: "We are permitted to copy (in advance of publication) from the second number of the *American Review* the following remarkable poem by Edgar Poe." Willis issued the poem again in the weekly edition of the *Mirror* dated February 5th, and Charles F. Briggs, with whom Poe afterward became associated, also published it in the *Broadway Journal* of the same date, crediting it to "Edgar A. Poe." Both of these weeklies seem to have appeared before the *American Review* came out. We are not told the reason for Mr. George H. Colton's editorial courtesy in permitting this advance publication when the second or February number of his paper, *The American Review: A Whig Journal of Politics, Literature, Art, and Science*, was so soon to appear. It was a curious circumstance that Willis and Briggs gave the author's name freely, while Colton's issue, as originally intended, appeared with the pseudonym of "—Quarles."

The poem was an immense success, and was copied far and wide in all the newspapers of the country. Writing to F. W. Thomas, May 4th, Poe says:

"The Raven" has had a great run, Thomas, but I wrote it for the express purpose of running—just as I did the 'Gold Bug,' you know. The bird beat the bug, though, all hollow."

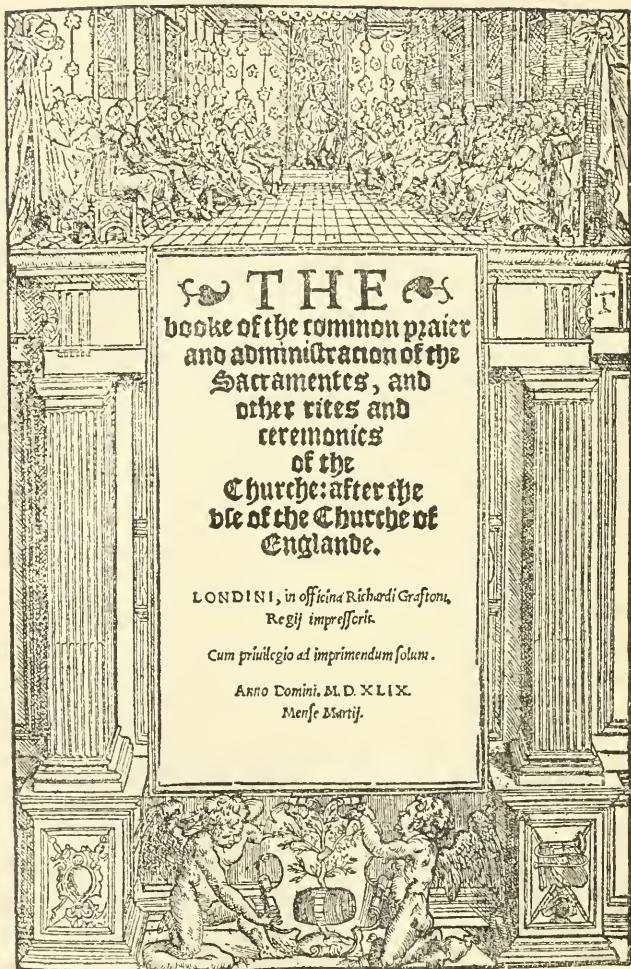
This popularity was the poet's greatest reward, for the actual money remuneration was only ten dollars.

The Book was issued in straw-colored or buff paper covers about December, 1845, as one of the series of "Wiley & Putnam's Library of American Books," No. VIII, with the rather unusual price attached of thirty-one cents. Among the other volumes its companions in the set were "Journal of an African Cruiser," edited by Nathaniel Hawthorne; "Tales" of Edgar Allan Poe; "Letters from Italy," by J. T. Headley, "The Wigwam and the Cabin," by W. Gillmore Simms; and "Big Abel" by Cornelius Matthews.

When "The Raven" appeared it was dedicated to Mrs. Browning, then Miss Barrett, and a copy was sent her.

Shortly after which R. H. Horne wrote to Poe: "Miss Barrett [Mrs. Browning] has read 'The Raven,' and says she thinks there is a fine lyrical melody in it. When I tell you that this lady 'says,' you will be good enough to understand that I mean 'writes,' for although I have corresponded with Miss Barrett these five or six years, I have never seen her to this day. Nor have I been *nearer* to doing so than talking to her father and sisters.

"I am of the same opinion as Miss Barrett about 'the Raven,' and it also seems to me that the poet intends to represent a very painful condition [of] mind, as of an imagination that was liable to topple over into some delirium, or an abyss of melancholy, from the continuity of one unvaried emotion."



THE BOOK OF COMMON PRAYER

THE BOOKE OF THE COMMON PRAIER
AND ADMINISTRATION OF THE SACRAMENTES,
AND OTHER RITES AND CEREMONIES OF THE CHURCHE. After the use
of the Church of Englande. Londini, in officina Rich-
ardi Graftoni. Anno Domini. M.D.XLIX. Mense
Martij. Colophon Excusum Londini, in edibus Rich-
ardi Graftoni Regij Impressoris. Mense Junij M.D.
XLIX. Cum priuilegio ad imprimendum folum.

Folio, black morocco, blind tooling, gilt on the rough, some leaves
mended. \$750.00

We know very little about the preparation of the book. An Act, dated
January 22, 1549, entitled "An Act for uniformity of Service and Ad-
ministration of the Sacraments throughout the Realm," speaks of the com-
missioners who had been appointed, and had first met at Windsor in May,
1548, as follows: "Wjereof His Highness by the most prudent advice . . .
to the intent a uniform, quiet, and godly order should be had concerning
the premises, hath appointed the Archbishop of Canterbury, and certain
of the most learned and discreet Bishops, and other learned men of this
realm to consider and ponder the premises." The same Act goes on to
say "the which at this time by the aid of the Holy Ghost, with one uni-
form agreement is of them concluded, set forth and delivered to his high-
ness, to his great comfort and quietness of mind, in a book entitled,

"The Book of Common Prayer, and Administration of the Sacraments,
and other Rites and Ceremonies of the Church, after the use of the Church
in England."

From the requirements of its use, we may infer that the edition must
have been a large one. We are sure of the price of the volume from the
following note, added at the end of the book: "The Kynges Maiestie, by
the aduyse of his moste deare uncle the Lorde Protector and other his
highnes Counsell, streightly chargeth and commaundeth, that no maner of
person do sell this present booke unbounde, aboue the price of .ii. Shyl-
lynges the piece. And the same bound in paste or in boordes, not aboue
the price of three shylleynge and foure pence the piece. God saue the
Kyng." The price differs in different volumes. A copy of Oswen's May
24th issue sets the price at two shillings and twopence for unbound copies,
and three shillings eightpence for bound copies.

All issues of this edition differ more or less in general style and appear-
ance. The most marked dissimilarity in the volumes issued by the London
printers lies in the special woodcut title-page used by each. Grafton's
beautiful border (repeated for "A Table" and "Kalendar") shows, above
a Doric frieze supported by pilasters, a view of the Council Chamber with
King Edward, surrounded by his advisers, and at the bottom the printer's
punning mark, on a shield upheld by two angels. It is as fine a piece of
work as anything of the period. Grafton afterward used the same border
for his edition of "A Concordance of the Bible," printed in 1550. The
Whitchurch copies have a woodcut border very similar in character to
those in use twenty years later, which have the appearance of being re-
lated to some of the borders drawn for Plantin. This border consists of
caryatides representing Roman soldiers with shields, supporting the royal
coat-of-arms, and below, satyrs and loves with another coat-of-arms in a
cartouche, and the initial E in a tablet on one side and W on the other.

WILLIAM HICKLING PRESCOTT

(1796-1859)

HISTORY OF THE CONQUEST OF PERU.
[Three lines.] By William H. Prescott. [Two lines,
Quotations.] In Two Volumes. Vol. I. New York:
Harper & Brothers, 82 Cliff Street. MDCCCXLVII.

2 vols., 8vo, original black cloth, uncut.

\$10.00

George Ticknor, in his life of Prescott, gives the story of the production of the History in the following words:

"The composition of the 'Conquest of Peru' was therefore, finished within the time he had set for it a year previously, and the work being put to press without delay, the printing was completed in the latter part of March, 1847, about two years and nine months from the day when he first put pen to paper. It made just a thousand pages, exclusive of the Appendix, and was stereotyped under the careful correction and supervision of his friend, Mr. Folsom, of Cambridge.

"While it was passing through the press, or just as the stereotyping was fairly begun, he made a contract with the Messrs. Harper to pay for seven thousand five hundred copies on the day of publication at the rate of one dollar a copy, to be sold within two years, and to continue to publish at the same rate afterwards, or to surrender the contract to the author at his pleasure; terms, I suppose, more liberal than had ever been offered for a work of grave history on this side of the Atlantic. In London it was published by Mr. Bentley, who purchased the copyright for eight hundred pounds, under the kind auspices of Colonel Aspinwall; again a large sum, as it was already doubtful whether an exclusive privilege could be legally maintained in Great Britain by a foreigner."

The demand for the book was large: in five months five thousand copies were sold in America, and an edition of half that number sold in England. By January 1, 1860, there had been sold of the American and English editions together, 16,965 copies. It was translated into Spanish, French, German, and Dutch, and in the Preface will be found a reference to M. Amédée Pichot's French translation of the "Conquest of Mexico."

In the preparation of the "History of Peru" Prescott had the advantage of being able to use the manuscript collections that he had access to in writing his "Conquest of Mexico," the mass of unpublished documents formerly in the possession of Lord Kingsborough, and other original materials collected at great expense in England and on the Continent. He also had the advantage of access to many rare works and curious manuscripts which had been purchased by Mr. George Ticknor, in Spain, for his own library, and the unpublished documents of priceless value which had been collected from all available quarters.

At the time of the appearance of the "Conquest of Peru," Maria Edgeworth wrote to W. H. Prescott: "I admire your adherence to your principle of giving evidence in your notes and appendixes for your own accuracy, and allowing your own opinions to be rejudged by your readers in furnishing them with the means of judging which they could not otherwise procure, and which you, having obtained with so much labor and so much favor from high and closed sources, bring before us *gratis* with such unostentatious candor and humility.

"I admire and favor, too, your practice of mixing biography with history; genuine sayings and letters by which the individuals give their own character and their own portraits."

THE RAMBLER

THE RAMBLER. Motto. London: Printed for J. Payne, and J. Bouquet, in Pater-Noster-Row. MDCCL.

2 vols., 4to, half calf, sprinkled edges.

\$65.00

The First Edition, bound from the original numbers. In the winter of 1749 Johnson formed a club which met weekly at a famous "beef-steak house" in Ivy Lane. This gave Johnson an opportunity of displaying and improving his great conversational powers. The talk here probably suggested topics for *The Rambler*, which appeared at this time and caused Johnson's fame to spread further beyond the literary circles of London. In only five numbers did he receive assistance from friends. As to the name, Boswell reports: "He gave Sir Joshua Reynolds the following account of its getting this name: 'What *must* be done, sir, *will* be done. When I was to begin publishing that paper, I was at a loss how to name it. I sat down at night upon my bedside and resolved that I would not go to sleep till I had fixed its title. *The Rambler* seemed the best that occurred, and I took it.'" *The Rambler* was published twice a week, on Tuesdays and Saturdays from March 20, 1750, to March 14, 1752. After publication in book form ten editions were gotten out in England during Johnson's lifetime, and there were also editions published in Scotland and Ireland.

Johnson received two guineas a number, and the publication brought him many intimate friends, among them Dr. Burney, the father of Fanny Burney, who has put on record some of his recollections of this period: "*The Ramblers* certainly were little noticed at first. Smart, the poet, first mentioned them to me as excellent papers, before I had heard anyone else speak of them. When I went to Norfolk, in the autumn of 1751, I found but one person . . . who knew anything of them. But he had been misinformed concerning the true author. . . . Before I left Norfolk, in the year 1760, the *Ramblers* were in high favour among persons of learning and good taste. Others there were devoid of both who said that the *hard words* in *The Rambler* were used by the author to render his Dictionary indispensably necessary."

The following appears in Fanny Burney's Memoir of Dr. Burney: "Mr. Burney was one of the first and most fervent admirers of those luminous periodical essays under the vague and inadequate titles of *The Rambler* and *The Idler*. He took them both in; he read them to all his friends."

Boswell wrote of it: "I have heard him [Johnson] relate, with much satisfaction that several of the characters in *The Rambler* were drawn so naturally that when it first circulated in numbers a club in one of the towns in Essex imagined themselves to be severally exhibited in it, and were much incensed against a person who they suspected had thus made them objects of public notice."

The papers were written in great haste, but carefully revised for the collected editions. Chalmers says, on the authority of Nicholson, the publisher, that there were *six thousand* corrections in the second and third editions.

The Rambler attracted little notice at first, though Johnson was gratified by his wife's declaration that he had surpassed even her expectations. The sale is said to have barely exceeded five hundred, the only one which had a 'prosperous sale' being No. 97, which was written by Samuel Richardson, the author of "*Clarissa Harlowe*." As the price was only twopence, the profits cannot have been large.

Johnson wrote the whole except No. 10, partly by Mr. Chaponc, No. 30 by Miss Catherine Talbot, Nos. 44 and 100 by Mrs. Elizabeth Carter.

REFLEXIONS
O V
SENTENCES
E T
MAXIMES
MORALES.



A P A R I S,
Chez CLAUDE BARBIN, vis à vis
le Portail de la Sainte Chapelle,
au signe de la Croix.

M. DC. LXV.
AVEC PRIVILEGE DU ROY.

FRANÇOIS DUC DE LA ROCHE- FOUCAULD (1613-1680)

REFLEXIONS OU SENTENCES ET MAXIMES MORALES. [Vignette.] A Paris, chez Claude Barbin, vis-à-vis le Portail de la Sainte Chapelle, au signe de la Croix. MDCLXV. Avec Privilège du Roy.

18mo, frontispiece, full crushed levant morocco, gilt on the rough,
by Chambolle-Duru. \$125.00

The First Edition and very scarce. François de Marcillac, Duke de la Rochefoucauld, was born, in 1613, of one of the noblest families in France. For many years he was known as the Prince de Marcillac. His education was meagre, as he joined the army at an early age and was then introduced to Court life, in which he played a prominent part.

The first edition of the "Maximes" appeared in 1665, and four others were published during the lifetime of the author. After his death a sixth edition came out in 1693, containing some fifty new maxims, the authenticity of which is rather uncertain, though the edition is considered an important one. It is said that he gave five years to gather his maxims together, and fifteen years to rehandling and polishing every phrase. There is nothing quite like this volume in any other literature. It embodies years of experience, observation, culture, and a thorough knowledge of the world and its people, and all expressed in a volume of comparatively small size.

In considering the "Maximes," their scepticism and their cynicism, the career of the author should be taken into consideration, and it will be seen that in the main they merely reflect the opinions of a man who was generally unlucky, and there is good reason to believe usually irresolute in his actions. Misfortunes often make the sufferer take a biased view of life and conduct. Ill adapted by his slight early education to involve himself in the policies of government, he yet threw himself boldly into intrigues, ambitiously aiming at leading an important part against men more practised than himself in scheming and Machiavellism. He took the side of the Fronde, and fought in many of the battles, being so seriously wounded in the siege of Paris that it was thought he would not recover. The result of this intrigue and warring was that he lost the greater part of his fortune, seriously impaired his health, and found himself completely set aside by Mazarin and his associates. His failures are reflected in his "Maximes," although this detracts in no way from their value in literature, only in a dispassionate consideration it must be taken into account.

The "Maximes" are unsurpassed in French literature, and equalled perhaps by no similar work in the literature of any other country for their epigrammatic quality, their originality, and exquisite style. They rank among the small number of books which are carried in one's pocket to be read and re-read with ever-increasing admiration and delight. They were communicated to his friends at the time, and were even made public without being actually published. They were very much in vogue among fashionable *salons*, and raved over by all "Les Précieuses Ridicules." La Rochefoucauld owed his first successes to the Duchesse de Chevreuse, and was supposed to have collaborated with Mme. de La Fayette as she said of him: "I have to thank him for my wit, but it is I who have regenerated his heart."

SAMUEL RICHARDSON

(1689-1761)

CLARISSA; OR, THE HISTORY OF A YOUNG LADY. [Six lines.] Published by the Editor of "Pamela." Vol. I. London: Printed for S. Richardson; and sold by A. Millar, over-against Catharine Street, in the Strand; J. and Ja. Rivington, in St. Paul's Churchyard; John Osborn, in Pater-Noster-Row; and by J. Leake, at Bath. MDCCXLVIII.

7 vols., 16mo, contemporary calf.

\$40.00

The First Edition. "Pamela" was written at the suggestion of two booksellers, Rivington and Osborn, who published it in four volumes in 1741-42, and as it proved a great success its "Editor" followed it with "Clarissa." Only the last five volumes appeared in 1748, the first two having come out the previous year.

In connection with the mistaken idea, which has existed that there were eight volumes in the first edition, Mr. Dobson, in his life of Richardson, gives us these quotations from the author himself:

"I take the liberty to join the 4 Vols. you have of Clarissa, by two more," says Richardson to Hill in an unpublished letter of November 7, 1748. "The Whole will make Seven; that is, one more to attend these two. Eight crowded into Seven by a smaller Type. Ashamed as I am of the Prolixity, I thought I owed the Public Eight Vols. in Quantity for the Price of Seven." He adds a later footnote to explain that the 12mo book "was at first published in Seven Vols. [and] Afterwards by deferred Restorations made Eight as now." Then Mr. Dobson goes on to add the following:

"Of the seven volumes constituting the first edition, two were issued in November, 1747; two more in April, 1748 (making 'the 4 Vols. you have,' above referred to); and the remaining three, which according to Mr. Urban's advertisement, 'compleats the whole,' in December, 1748."

The second and succeeding volumes have the line, "And Sold by John Osborn, in Pater-noster Row," added to the imprint, after Richardson's name.

Bishop Warburton presented the author with a preface in which he pointed out the variety of the characters in the book, and commended the moral tendency of the work. This, by the way, serves to remind one that he afterward quarrelled with Richardson because the novelist ventured to censure Pope's sentiment, "Every woman is at heart a rake."

In a catalogue like this no name has more interest than that of Samuel Richardson, "The Father of the English Novel," and a printer and publisher of distinction. At the age of seventeen he chose the profession of printer, because he thought that in it he would be able to satisfy his craving for reading. After a diligent apprenticeship to John Wilde, whose daughter was his first wife, he gradually won his way until he became one of the leading printers of his time.

"Clarissa Harlowe" eclipsed "Pamela," and very soon won for Richardson a European reputation. In 1753 Richardson says that he had received from the famous Haller a translation into German, and that a Dutch translation by Sinstra was appearing. A French translation with omission 'to suit the delicacy of the French taste' was made by the Abbé Prevost, and a fuller one afterwards by Le Tourneur. Abridgments of "Clarissa" by E. S. Dallas and one by Mrs. Ward were published in England in 1868.

JOHN RUSKIN

(1819-1900)

THE STONES OF VENICE. Volume the First. The Foundations. By John Ruskin. [Two lines.] With Illustrations Drawn by the Author. London: Smith, Elder & Co., 65 Cornhill. 1851. [-1853.]

3 vols., 8vo, half morocco, marbled edges.

\$65.00

The First Edition, Lewis Carroll's [C. L. Dodgson] copy with his name on each title-page.

The illustrations in these volumes distinguish it from anything we have hitherto seen in our list of books. The plates and cuts, made by various processes, mezzo-tinting, lithography, line engraving, and wood-cutting, mark most clearly the advance in bookmaking which had taken place within the half century. Hitherto we have had illustrations for their own sakes, or for the ornamentation of the books they are in, and depending for their existence solely upon the liberality and intelligence of the publisher; but here we have illustrations introduced into the book for the sake of the text, of which they are an integral part.

The first volume, called "The Foundations," and having twenty-one plates, and the second, called "The Sea-Stories," with twenty plates, each cost two guineas. The third volume, called "The Fall," with twelve plates, cost a guinea and a half. They were bound in cloth, stamped in gold, with the "Lion of St. Mark" on the back. A few copies of both volumes one and two were issued in two parts. The first volume ran into a second edition in 1858, and the second and third were reissued in 1867.

Ruskin saw Venice crumbling away before his eyes, and her pictures uncared for. He set himself, before it was too late, to trace the lines of her fading beauty, and as he said, "to record as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves that beat, like passing bells against the 'Stones of Venice.' The book, which was fully illustrated by the author, cost him an infinity of labor, of which he has left several records in his letters. "I went through so much hard, dry mechanical toil at Venice," he writes to Charles Eliot Norton, "that I quite lost, before I left it, the charm of the place." The "Stones of Venice," and the second volume of "Modern Painters," gave an impetus to many art movements of the day.

Such were the Arundel Society, which did much to preserve records of the wall paintings of Italy; and the Society for the Preservation of Ancient Buildings, which may be said to have taken as its motto Ruskin's words: "Do not let us talk of restoration; the theory is a lie from beginning to end." The gist of "Stones of Venice" was the chapter VI, in vol. II "On the Nature of Gothic Architecture," and herein of the true functions of the workman in art. This chapter struck an answering chord in William Morris, and a reprint of the chapter was one of the productions of the *Kelmscott Press*. With regard to this book, Ruskin often complained that no one ever believed a word of his moral lesson deduced from the history of Venice as recorded in her monuments, but there has never been more than one opinion about the noble eloquence and haunting beauty of the descriptive passages, or about the permanent value of "Stones of Venice."

In later editions the plates were touched up, and it is an important matter to get the first edition in consequence.

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Par JACQUES-BERNARDIN-HENRI
DE SAINT-PIERRE.

AVEC FIGURES.

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DE L'IMPRIMERIE DE MONSIEUR.
M. D C C. L X X X I X.
AVEC APPROBATION, ET PRIVILÈGE DU ROI.

JACQUES BERNARDIN HENRI DE SAINT-PIERRE

(1737-1814)

PAUL ET VIRGINIE, PAR JACQUES—BERNARDIN—HENRI, DE SAINT-PIERRE. Avec Figures. [Motto.] Prix, papier écu frie d'Es-sone, 4 liv. [Vignette.] A Paris: de L'Imprimerie de Monsieur. MDCCXXXIX. Avec Approbation, et Privilège du Roi. Frontispiece and Illustrations.

18mo, full ribbed calf gilt, etc., etc.

\$35.00

The First Edition of this famous story. Jacques Henri Bernardin de Saint-Pierre was born at Havre in 1737. He was an engineer by profession, and in pursuit of work along that line and following his own inclinations as well he wandered to many parts of the world. Nor did he always stick to his profession, as we find him in Paris as a professor of mathematics, a journalist in Amsterdam, an officer at St. Petersburg, and an insurgent in Poland. He finally settled in Paris, where he published a large number of books, of which "Paul and Virginia" is by far the best known.

During his travels he had met Rousseau, and had imbibed much of his sentimentalism.

His "Paul et Virginie" was foreshadowed in his account of a trip to the Ile de France, or Mauritius, where he, at the age of thirty-one, was a captain of engineers. Some of the episodes related in this book, which was issued in 1773, are practically the same as are narrated in "Paul et Virginie." In 1788 he published the fourth volume of his "Études de la Nature," which contained "Paul et Virginie." This was immediately issued as a separate volume and reprinted again and again.

Sainte-Beuve has told the story that once at Madame Necker's "Bernardin de Saint-Pierre, then hardly known, tried to read 'Paul et Virginie.' It is a simple story, and the reader's voice trembled; everybody else yawned, and, after a quarter of an hour, M. de Buffon, who had a loud voice, called out to the footman: 'Tell them to put the horses to my carriage!'"

His character was summed up by Arsene Houssaye in the following words: "A vagabond philosopher somewhat in the style of Rousseau. To-day he struts in the Palais Royal of abstractedness, with the air and gait of a Lord. A year later you may find him on the Congo, living among the natives in their own manner. Equally he is a good fellow well met with misery or plenty, taking all things as they come with philosophical resignation, and often worldly procrastination, so long as he was left with his plants and his books."

Of the many sentimental novels similar to "Paul et Virginie" issued at the time scarcely one is read to-day and the names of most of them are forgotten. Paul and Virginia, however, is still read; the names are household words, publishers continue to issue editions of it and artists to draw on it for subjects. Such evidence is the best testimony of its position in literature. There are two marked facts about it—the sweetness of the story and the simplicity of its style, the latter being of such a character that the veriest tyro in the French language can commence his practice in reading the literature of that country with this book.

GEORGE SAND
[ARMANTINE LUCILE AURORE DUDEVANT, *née* DUPIN]
(1804-1876)

LA FILLEULE. Par George Sand. Paris:
Alexandre Cadot, Editeur, 37 Rue Serpente, 1855.

4 vols., 8vo, original paper covers, uncut. \$25.00

The First Edition of this famous book. Armantine Lucile Aurore Dupin, called George Sand, was born at Paris on July 1, 1804, and died at Nohant June 7, 1876. In 1821 she married Casimir Dudevant. Their happiness lasted for about two years; their married life about ten. After this her writing brought her into contact with some of the most famous men of her time, among whom were Alfred de Musset, Dumas and Flaubert.

Her novels number about fifty, and she wrote many plays, essays, letters, and political articles.

"George Sand was the frank and free daughter of the Romantic Movement. Though she bowed the knee of allegiance to Jean Jacques, though she willingly wore the golden fetters of Byronism, as Byronism was understood in France, she eagerly shook off all the restraints which controlled the life and literature of the classic age. Her earliest passion was revolt against sex, against usage, against tradition. She must needs wear the trousers because the petticoat was the ordained garb of woman. . . . She had one gift that is essential to the prophet of romanticism,—a ceaseless and unending facility. She wrote as easily and as naturally as simple women darn stockings. From the moment when a difference with her husband drove her to work for bread, the impulse never waned."

George Sand could write a novel while Flaubert was hunting for one exact word, and De Musset exclaimed: "I work all day, and by the evening I have written ten lines, and drunk a bottle of *eau de vie*; and she—she has drunk two quarts of milk and written half a volume."

The origin of her nom-de-plume is a pretty story. After running away from her husband, Lieutenant Dudevant, she went to Paris and tried various occupations without much success. Here, however, she met Jules Sandeau. Together they wrote and published their first book "Rose at Blanche," under the name of Jules Sand, in 1831. It fell practically still-born, but a copy by chance getting into the hands of M. Roret, the publisher, he was impressed by certain passages and made enquiries as to the author. He was directed to a humble little apartment where he found a young man writing at a table, and beside him a young woman making colored drawings of flowers. They were Jules Sandeau and Madame Dudevant. They acknowledged the book, but as it was not a financial success she had been glad to accept employment in painting to add to their slender means. He found that Madame Dudevant had written the greater part of "Rose et Blanche," and had completed another story entirely her own, of which she showed the publisher the manuscript. Looking it over he thought he saw possibilities in it and purchased it, and the question then arose under what name to issue it. Madame Dudevant wished for the first name Jules Sand, to be retained, but Sandeau who had not written a line of it objected, and a discussion ensued. The publisher, however, made a suggestion. "Sand" he said is a common enough name, why not change the Christian name. This is St. George's Day, why not call yourself "George Sand." The suggestion was accepted, and thus all her future books were written under this pseudonym. The manuscript in question was Indiana.

SIR WALTER SCOTT

(1771-1832)

KENILWORTH: A ROMANCE. By the Author of "Waverley," "Ivanhoe," etc. [Motto.] In Three Volumes. Vol. I. Edinburgh: Printed for Archibald Constable & Co., and John Ballantyne, Edinburgh; and Hurst, Robinson & Co., London, 1821.

3 vols., 12mo, original boards, uncut, with paper label. \$30.00

The First Edition. This noted novel appeared in January, 1821, or just at Christmas time in 1820. Constable suggested the subject, that is, the introduction, of Queen Elizabeth as a companion to the Mary Stuart of "The Abbot," which had just appeared. The proposed title was "The Armada." Scott himself wished to call the novel "Cumnor Hall," but in deference to Constable's wishes substituted "Kenilworth." John Ballantyne objected to this title, and told Constable the result would be "something worthy of the kennel," but Constable had good reason to be satisfied. Cadell said of him: "His vanity boiled over so much at this time, on having his suggestion gone into, that, when in his high moods, he used to stalk up and down his room, and exclaim: 'By G—, I am all but the author of the Waverley Novels!'" Scott's fortunes are so inseparably connected with Constable that it may not be amiss to say a word concerning him. By his liberality to writers, Constable transformed the publishing business, and practically put it upon a new basis. He made it possible for authors to do away with aristocratic patrons and stand upon their own merits. Scott had good reason to say, even after his disastrous participation in Constable & Co.'s failure: "Never did there exist so intelligent and liberal an establishment."

"Kenilworth" was one of the most successful of all the novels. It was reviewed at once in the *Quarterly*: "Though 'Kenilworth' must rank high among his works, we think it inferior, as a whole to his other tragedies . . . both in material and construction."

The *Edinburgh Review* found more to praise, saying that it "rises almost, if not altogether, to the level of 'Ivanhoe,' displaying, perhaps, as much power in assembling together, and distributing in striking groups, the copious historical materials of that romantic age, as the other does in eking out their scantiness by the riches of the author's imagination."

Charlotte Brontë wrote: "I am glad you like 'Kenilworth.' It is certainly a splendid production, more resembling a romance than a novel. . . . I was exceedingly amused at the characteristic and naive manner in which you expressed your detestation of Varney's character—so much so, indeed, that I could not forbear laughing aloud when I perused that part of your letter. He is certainly the personification of consummate villainy; and in the delineation of his dark and profoundly artful mind Scott exhibits a wonderful knowledge of human nature as well as surprising skill in embodying his perceptions so as to enable others to become participants in that knowledge."

In 1879 Edward Fitzgerald wrote to Fanny Kemble: "I—we—have finished all Sir Walter's Scotch novels, and I thought I would try an English one: 'Kenilworth'—a wonderful Drama, which Theatre, Opera, and Ballet (as I once saw it represented) may well reproduce. The Scene at Greenwich, where Elizabeth 'interviews' Sussex and Leicester, seemed to me as fine as what is called (I am told, wrongly) 'Shakespeare's Henry VIII.' Of course, plenty of melodrama in most other parts:—but the Plot wonderful."

THE
COVNTESSE
OF PEMBROKES
ARCADIA,

WRITTEN BY SIR PHILIPPE
SIDNEI.



LONDON
Printed for William Ponsonbie.
Anno Domini, 1590.

SIR PHILIP SIDNEY

(1554-1586)

THE COUNTESSE OF PEMBROKES ARCADIA. Written By Sir Philippe Sidnei. Coat of Arms of the Sidney family. London. Printed for William Ponsonbie. Anno Domini, 1590.

Small 4to, full crushed levant morocco, gilt on the rough, special tooling, by Rivière & Son. \$750.00

The First Edition. This copy has title, dedication, and two leaves in facsimile, but it contains the rare blank leaf before the title-page, usually missing. It also has a few mends on some of the other leaves. Of the excessive rarity of this book there is no question. Copies are now in the British Museum; Capell collection; Cambridge; F. R. Halsey, New York; the late Robert Hoe, New York; Henry Huth, London; the late E. Dwight Church, Brooklyn, while the Locker-Lampson copy was sold in London two years ago at the Van Antwerp sale, and was bought by Bernard Quaritch for £315. Last year a copy sold in London for £450.

Queen Elizabeth having visited Sidney with her displeasure in 1580, on his argument against her proposed marriage with the Duke of Anjou, he withdrew from the court and went to stay at Wilton with his sister, the Countess of Pembroke, where he remained for the rest of that year. Sidney occupied the hours of his forced idleness by writing for the amusement of his sister a long pastoral romance, in prose and verse after the Italian fashion. His dedication to his sister is considered to be the most perfect ever written.

The "Arcadia" was said to have been suggested by the "Arcadia" of Sanazarro, a Neapolitan poet who died in the year 1530. It was done at his sister's wish, and as he wrote to her: "Only for you, only to you. . . . For indeed, for severer eyes it is not, being but a trifle, and that triflingly handled. Your, dear, self can best witness the manner, being done in loose sheets of paper, most of it in your presence, the rest by sheets sent unto you as fast as they were done."

The "Arcadia," though begun in 1590, and finished probably before 1583, was circulated in manuscript amongst the author's friends. It is evident from Sidney's affectionate dedication that he did not wish to have it printed. The story is told by his biographer, that when he lay dying, reflecting that all things in his former life had been vain, vain, vain, he requested that the "Arcadia" be burned. But he counted without the public, who in the person of a publisher took steps to make it common property the very year of Sidney's death. This fact is authenticated in a letter to Sir Francis Walsingham, Sidney's father-in-law. Ponsonby secured a license to print the book, under the hand of the Archbishop of Canterbury, August 23, 1588. It was prepared for the press by his sister, who, however, made no attempt to supply the gaps, or complete the unfinished romance. It will be noted from the facsimile title-page, that the coat-of-arms reproduced is that of the Sidney family. The Grenville copy had a note inserted that at that time it was the only perfect copy known. The Van Antwerp copy, formerly belonging to Locker-Lampson, fetched £315, the title being remounted and remargined, a few corners mended, the last two letters of the printer's name and the last figure of the date defective.

In 1905 a copy fetched £450, with blank leaf missing, and title-page defective. Mr. J. Crosley, whose copy it was, stated in 1850 that only three copies were known, two of which were imperfect.

PERCY BYSSHE SHELLEY

(1792-1822)

THE REVOLT OF ISLAM. A Poem. In Twelve Cantos. By Percy Bysshe Shelley. London: Printed for C. and J. Ollier, Welbeck Street; by B. M'Millan, Bow Street, Covent Garden. 1818.

8vo, original boards, uncut.

\$75.00

The First Edition, containing some changes not in "Laon and Cythna." "Laon and Cythna," as it was originally called, was written in the summer of 1817, and printed in the latter part of that year, the title-page bearing the date 1818. It was written "chiefly on a seat on a high prominence in Bisham Wood, where he passed whole mornings with a blank-book and a pencil," or, as Mrs. Shelley states, "the poem was written in his boat, as it floated under the beech groves of Bisham, or during wanderings in the neighboring country."

Ollier, the publisher, was disturbed about certain passages, and begged of Shelley to alter them. Shelley at first refused, but Ollier then positively refused to publish, which forced Shelley to yield, even though the book was printed at his own expense. The title was changed to "The Revolt of Islam," and the same sheets were used with the exception of twenty-seven cancelled leaves. Some copies in the original form got out, and one of these reached the *Quarterly Review* which slashed it. Swinburne says of the revision: "Every change made in it was forced upon the author by pressure from without; every change is for the worse." J. A. Symonds, in his life of Shelley, says that six months were spent on the poem. "All his previous experiences and all his aspirations—his passionate belief in friendship, his principle of the equality of women with men, his demand for bloodless revolution, his confidence in eloquence and reason to move nations, his doctrine of free love, his vegetarianism, his hatred of religious intolerance and tyranny—are blent together and concentrated in the glowing cantos of this wonderful romance. . . . Hooted down, derided, stigmatized and howled at, it only served to intensify the prejudice with which the author of 'Queen Mab' had come to be regarded."

In speaking of Southey, Byron writes: "I have read his review of Hunt, where he has attacked Shelley in an oblique and shabby manner. Does he know what that review has done? I will tell you. It has sold an edition of the 'Revolt of Islam,' which otherwise nobody would have thought of reading, and few who read can understand—I for one."

This must have been exaggerated as there were sheets remained in 1829, when they were used with a new title-page, and some of these copies have the original "Laon and Cythna" sheets before the changes were made.

The "Revolt of Islam" may be described as a poet's impassioned vision of the French Revolution and the succeeding reaction. Compared with the later "Prometheus Unbound," it is the product of a mighty ferment, as the other poem is of the calm ensuing upon it. The music of its Spenserian stanza is unsurpassed in the English language, and although the middle part is somewhat tedious, Shelley never excelled the opening and the close—Cythna's education, the bridal, the picture of the fallen tyrant, the tremendous scenes of pestilence and famine; above all the dedication to Mary Shelley. Nothing gives us a higher idea of the energy of Shelley's mind than that, amid all the troubles he was experiencing at the time—the importunities of Godwin, the assistance he rendered Leigh Hunt, the unfortunate ending of the attachment between Byron and Mary's half sister, Claire Clairmont—that this most ambitious of his poems should have been written within six months.

ADAM SMITH

(1723-1790)

AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS.

By Adam Smith, LL.D. and F.R.S. Formerly Professor of Moral Philosophy in the University of Glasgow. In Two Volumes. Vol. I. London: Printed for W. Strahan, and T. Cadell. In the Strand. MDCCLXXVI.

2 vols., 4to, half calf, sprinkled edges.

\$25.00

The First Edition. "The Wealth of Nations" was published March 9, 1776, in two quarto volumes, the price of which was thirty-six shillings. The first edition, probably consisting of a thousand copies, was sold out in six months: although the second edition, a reprint with some few corrections and additions, was not issued until 1778. Smith is said to have received five hundred pounds for the first edition.

The "Inquiry" was based in part on a series of lectures which Smith gave at Glasgow University on Justice, Police, Revenue, and Arms. Some ten years had been spent in carefully studying and elaborating these lectures. He was in London frequently if he did not stay there continuously, and in 1775 was elected a member of *The Club*. He is mentioned by Walpole, Bishop Percy and others, and it is said that he often met Franklin and carefully discussed chapters of the "Wealth of Nations" with him.

It is doubtful if any English book were ever longer in being put to press than this one. Mr. John Rae, in his life of Smith, says he took twelve years to write it, and that it was in contemplation twelve years before that. It was explicitly and publicly promised in the concluding paragraph of "The Theory of Moral Sentiments," which appeared in 1759.

Undoubtedly one reason for the book's popularity was Smith's delight in quaint and out-of-the-way information. Many a page, which might otherwise prove dull reading, is enlivened by some anecdote or quaint comparison. A glimpse of his later days in Edinburgh is given us by Sir Walter Scott:

"We shall never forget one particular evening when he [Smith] put an elderly maiden lady who presided at the tea-table to sore confusion by neglecting utterly her invitation to be seated, and walking round and round the circle stopping ever and anon to steal a lump from the sugar basin, which the venerable spinster was at length constrained to place on her own knee, as the only method of securing it from his uneconomical depredations. His appearance munching the eternal sugar was something indescribable."

"It seems to have made a great impression on Hume: "Euge! Belle! Dear Mr. Smith—I am much pleased with your performance, and the perusal of it has taken me from a state of great anxiety. It was a work of so much expectation, by yourself, by your friends, and by the public, that I trembled for its appearance, but am now much relieved. Not but that the reading of it necessarily requires so much attention, and the public is disposed to give so little, that I shall still doubt for sometime of its being at first very popular. But it has depth, and solidity, and acuteness, and is so much illustrated by curious facts that it must at last take the public attention."

TOBIAS GEORGE SMOLLETT

(1721-1771)

THE EXPEDITION OF HUMPHREY CLINKER. By the Author of *Roderick Random*. In Three Volumes. Vol. I. [Quotation.] London, Printed for W. Johnston, in Ludgate-Street; and B. Collins, in Salisbury. MDCLXXI.

3 vols., 16mo, original calf, sprinkled edges.

\$50.00

The First Edition. "*Roderick Random*," Smollett's first book, had appeared in 1748. The greater part of "*Humphrey Clinker*" was written in the autumn of 1770, when its author was dying. He "had the satisfaction of seeing his masterpiece, but not of hearing the chorus of praise that greeted it." He wrote to his friend John Hunter in the spring of 1771: "If I can prevail upon my wife to execute my last will, you shall receive my poor carcase in a box after I am dead to be placed among your rarities. I am already so dry and emaciated that I may pass for an Egyptian mummy without any other preparation than some pitch and painted linen."

Some copies of the first volume, have, as in this instance, an error in the date, 1671 being printed for 1771.

It is possible that Smollett wrote the first rough draft of "*Humphrey Clinker*" in the winter of 1766, as his health had taken a turn for the better. It is practically certain that he owed his conception of the framework of it to a reperusal of Anstey's "*New Bath Guide*." His attention was then turned to the "*History and Adventures of an Atom*," a fierce Rabelaisian satire on public affairs in England, in which he scores, Pitt, his old friend, and John Wilkes, his journalistic rival with equal severity. His health gave way entirely after its publication and his friends prevailed on him to go to Italy to prolong his life. He left England in December, 1769, and spent the last year of his life near Leghorn, where during the autumn of 1770 he penned the bulk of the immortal "*Humphrey Clinker*."

Horace Walpole stands almost alone as a detractor of "*Humphrey Clinker*," which he characterized as "a party novel written by that profligate hireling Smollett, to vindicate the Scots and cry down juries." Other critics regarded the work, which bears traces of Sterne's influence, as a rare example of literary power and satirical humor. Thackeray gives to "*Clinker*" the palm among laughable stories since the art of novel-writing was invented. The workmanship is unequal, and the story which is largely autobiographic is often used as a means to introduce Smollett's own views on æsthetic subjects. As a whole, however, the setting is worthy of the characters—the kindly but irascible Bramble, the desperate old maid Tabitha, the diverting Winifred Jenkins—direct foreshadower of Mrs. Malaprop—and the "flower of the flock," the Pedant Lismahago. The original of the last is said to have been a certain Major Robert Stobo who drew up a curious Memorial in 1760.

Smollett's first novel appeared in the same year as Richardson's "*Clarissa*," and the year before "*Tom Jones*." It became popular immediately and did much in establishing the new form of fiction in which writers dealt immediately with the life of their own time.

Collins, as we have seen, was associated with Francis Newbery in the publication of "*The Vicar of Wakefield*," and he was also associated with nephew and uncle in the sale of Dr. James's Fever Powder, and the manufacture of the celebrated Cordial Cephalic Snuff.

LAURENCE STERNE

(1713-1768)

A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. By Mr. Yorick. Vol. I. London: Printed for T. Becket, and P. A. de Hondt, in the Strand. MDCCLXVIII.

2 vols., 16mo, full contemporary calf.

\$60.00

The First Edition. "A Sentimental Journey" appeared on the 24th or 25th of February, 1768. The price was five shillings for the two volumes. It was announced as Vol. I and II, of "A Sentimental Journey through France and Italy," showing that Sterne planned for further volumes which were never written, as he was nearly at the end of his life.

He had worked on "The Sentimental Journey" for a considerable period, and had hoped to live long enough to complete it, but died March 18, 1768.

A book of travels had been planned by Sterne for many years, and in "Tristram Shandy" he tried his hand at a description of the sort later used. His design in writing "The Sentimental Journey" was: "to teach us to love the world and our fellow creatures better than we do—so it runs most upon those gentler passions and affections, which aid so much to it."

At the time of the writing of this book he was in a very advanced stage of consumption. The book came out in two styles—in two small octavo volumes with pages measuring about six inches by three and three quarters, and in two larger octavo volumes on imperial paper with wide-margined pages measuring about seven inches by four. In the first style the price of the set, pages sewed but unbound, was five shillings in the second style, the price was apparently half a guinea. There were 281 subscribers, who took 199 sets on ordinary paper and 135 on imperial paper. This list included nearly everybody prominently connected with the government, the Archbishop of York, and many others, one person taking 20 sets on imperial paper for which he had his name entered as "the young rich Mr. Crew." The first edition was taken up at once and a second appeared on March 29th. Horace Walpole thought the new book "very pleasing, though too much dilated," and recommended it for its "great good nature and strokes of delicacy."

Within a year translations were made into German and French, and later into Russian, Spanish, Polish, and Italian. Sterne wrote his last letter to his daughter in March: "My dearest Lydia—My 'Sentimental Journey,' you say is admired in York by everyone, and 'tis not vanity in me to tell you that it is no less admired here, but what is the gratification of my feelings on this occasion? The want of health bows me down, and vanity harbours not in thy father's breast—this vile influenza—be not alarm'd, I think I shall get the better of it."

Lessing said of him: "I would have given ten years of my own life if I had been able to lengthen Sterne's by one year."

Sterne said of himself [Morgan MSS.]: "I am a queer dog,—only you must not wait for my being so till supper, much less an hour after,—for I am so before breakfast."

No modern writer has shown a more certain touch in transferring to his canvas commonplace domestic scenes which only a master's hand can invest with point or interest. It is this kind of power especially that glorifies 'A Sentimental Journey.' His sureness of insight and descriptive faculty have created this "Sentimental Journey" out of the simplest and most commonplace episodes of travel.

HARRIET BEECHER STOWE

(1811-1896)

UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY. By Harriet Beecher Stowe. (Vignette.) Vol. I. Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington. 1852.

2 vols., 12 mo, original brown cloth.

\$35.00

The First Edition. The origin of "Uncle Tom's Cabin," was given by Mrs. Stowe herself in a preface which she wrote for an illustrated edition. In turning the pages of an anti-slavery magazine she read the account of the escape of a woman with her child on the ice of the Ohio River from Kentucky; the incident was given by an eye-witness, who had aided the woman in reaching the Ohio shore. This formed the basis of at least a part of the story.

The first part actually written was the death of Uncle Tom. This, she says, came to her almost as a vision. After that it all seemed to unfold itself before her. It first appeared as a serial in the "National Era."

Mrs. Stowe received \$300 for the serial rights. The story caught the eye of J. P. Jewett, a young publisher of Boston, who applied for the book rights and obtained them. The book was published on March 20, 1852. Ten thousand copies were sold in a few days and over three hundred thousand within a year.

There is an interesting letter written by Mrs. Stowe to an English-woman who had asked for some details of her life: "You ask with regard to the remuneration which I have received for my work here in America. Having been poor all my life and expecting to be poor the rest of it, the idea of making money by a book which I wrote just because I could not help it, never occurred to me. It was therefore an agreeable surprise to receive ten thousand dollars as the first fruits of three months' sale. I presume as much more is now due." Then follows something about the English editions and her plan for erecting some permanent memorial with her share of the profits. "I suffer exquisitely in writing these things. It may be truly said that I write with my heart's blood. Many times in writing 'Uncle Tom's Cabin' I thought my health would fail utterly; but I prayed earnestly that God would help me till I got through, and still I am pressed beyond measure and above strength."

The writing of Uncle Tom's death she graphically describes:

"I was very tired when we returned to our boarding house to the early midday dinner. After our dinner we went to our room for rest. Mr. Stowe threw himself upon the bed; I was to use the lounge; but suddenly arose before me the death scene of Uncle Tom with what led to it—and George's visit to him. I sat down at the table and wrote nine pages of foolscap paper without pausing, except long enough to dip my pen into the inkstand. Just as I had finished, Mr. Stowe awoke, 'Wife,' said he, 'have not you lain down yet?' 'No,' I answered, 'I have been writing, and I want you to listen to this, and see if it will do.' I read aloud to him with the tears flowing fast. He wept, too, and before I had finished, his sobs shook the bed upon which he was lying. He sprang up, saying, 'Do! I should think it would do!' and folding the sheets, he immediately directed and sent them to the publisher, without one word of correction or revision of any kind. 'I have often thought,' she continued, 'that if anything had happened to that package in going, it would not have been possible for me to have reproduced it.'"

NAHUM TATE

(1652-1715)

AND NICHOLAS BRADY

(1659-1726)

A NEW EDITION OF THE PSALMS OF DAVID, FITTED TO THE TUNES USED IN CHURCHES. By N. Tate and N. Brady. London: Printed by M. Clark, for the Company of Stationers, 1696.

18mo, contemporary black calf.

\$25.00

The First Edition. The first appearance of Tate and Brady's "New Version of the Psalms" was in the form of a sheet and a half, now preserved in the Bodleian Library, and bearing no date. In 1695 a specimen was issued containing the first twenty psalms. The complete version followed in 1696. It was called the "New Version" to distinguish it from the work then in use, a version made by Sternhold and Hopkins.

It was licensed by the King on December 3, 1696, for use at public service, due application having been made, and had the sanction and revision of the Archbishop of Canterbury.

Of the authors Nahum Tate was the more prominent. In 1682 he wrote a second part to Dryden's "Absalom and Achitophel," a fair imitation in some ways, but full of borrowed phrases and words. Dryden was responsible for some two hundred lines of it. He also worked with Dryden on some lesser pieces. At the death of Shadwell, Tate was appointed Poet Laureate (December 24, 1692) and his official verse was rather prolific. On the accession of Anne he was reappointed, but lost the place when George First came to the throne. Pope satirized him thus:

"The Bard whom pilfer'd pastorals renown,
Who turns a Persian tale for half-a-crown,
Just writes to make his barrenness appear,
And strains from hard-bound brains eight lines a year;
He, who still wanting, though he lives on theft,
Steals much, spends little, yet has nothing left:
And he, who now to sense, now nonsense leaning,
Means not, but blunders round a meaning;
And he, whose fustian's so sublimely bad,
It is not poetry, but prose run mad,
All these, my modest satire, bade translate,
And own'd that nine such Poets made a 'Tate.'"

Nicholas Brady was an Irishman like Tate, and like him he turned his hand toward dramatic work having a tragedy—"The Rape," produced at the Theatre Royal. He was a clergyman, and was for some years settled at Richmond where, in addition to his regular parish work, he conducted a school for boys.

"The New Version" was received with some reservations. Many people considering the old version almost sacred, and deeming it wrong to tamper with it. Attempts have been made to distinguish the work of the two authors, but this can hardly be done with any sort of accuracy.

THE TATLER

THE LUCUBRATIONS OF ISAAC BICKERSTAFF, ESQ. Vol. I. [Quotation.] London: Printed and sold by John Morphew, near Stationers Hall. MDCCX. [MDCCXI.] Note.—The bookbinder is desired to place the Index after Tatler, No. 114 which ends the First Volume in Folio.

Folio, full calf, rebacked.

\$135.00

The first number of the *Lucubrations*, a folio sheet headed with the title *The Tatler*, and ending with the imprint London, printed for the author, 1709, appeared on Tuesday, April 12th. It was issued thereafter three times a week, on Tuesdays, Thursdays, and Saturdays, "for the convenience of the post."

The first four numbers were distributed free as a kind of advertisement. Then, "Upon the humble Petition of the Running Stationers, etc.," they were sold at one penny. But a charge of halfpence was added after the twenty-sixth number, "Whereas Several Gentlemen have desir'd this Paper, with a blank Leaf to write Business on, and for the convenience of the post."

The single numbers usually bear the name of "Isaac Bickerstaff, Esq."

Number 271, dated January 2, 1711, omits Bickerstaff's name, and the whole paper, except for some advertisements at the end, is given to a letter signed by Steele, in which he says: "The Printer having informed me that there are as many of these Papers printed as will make Four Volumes, I am now come to the End of my Ambition in this Matter, and have nothing further to say to the World, under the Character of Isaac Bickerstaff. This Work has indeed for some time been disagreeable to me, and the Purpose of it wholly lost by my being so long understood to be the Author."

The title-page of the second volume is like the first, only it is dated 1711; and the foot-note reads: "Note, The Bookbinder is desired to place the Index after *Tatler* No. 271, which ends the second Volume in Folio." The index to the *Tatlers* of this volume has the note: "[The Price of these Three Sheets and a Half, Six Pence.]" The notes on the dedications, and the fact that while the folio sheets made only two volumes, four dedications were issued, shows that the binding of the current sheets was an afterthought, and that the quarto edition in four volumes was relied upon to keep alive the *Lucubrations*. Thus the quarto edition dedications were made to do double service.

Aitken tells us that, "Like other publications of the time, the successive numbers of the *Tatler* were reprinted in Dublin and Edinburgh, as they came out. The Dublin issue was in quarto form, the Edinburgh paper a folio sheet, rather smaller than the original, and with a fresh set of advertisements of interest to local readers."

In No. 102 the editor says of the octavo edition:

"Whereas I am informed, that there is a spurious and very incorrect Edition of these Papers printed in a small Volume; these are to give Notice, That there is in the Press, and will speedily be published, a very neat Edition, fitted for the Pocket, on extraordinary good Paper, a new Brevier Letter, like the Elzevir Editions, and adorned with several Cuts by the best Artists. To which is added a Preface, Index, and many Notes, for the better Explanation of these *Lucubrations*. By the Author. Who has revised, amended, and made many Additions to the Whole."

ALFRED TENNYSON
FIRST BARON TENNYSON
(1809-1892)

IN MEMORIAM. London: Edward Moxon,
Dover Street. 1850.

16mo, original brown cloth, uncut, with advertisements. \$30.00

The First Edition, containing the misprint on page 2, stanza 4, "And gazing on the sullen tree" for "gazing on thee, sullen tree." Tennyson began "In Memoriam" some months after the death of Arthur Hallam, which had occurred at Vienna on September 15, 1833. However, it was not until May, 1850, that "In Memoriam" was printed and given to a few friends of the Tennysons and Hallams. It was published soon after, anonymously at first, but the authorship was very soon discovered. Tennyson himself said that he had no idea of publication, that he merely set down thoughts and phrases as they came to him—the "Elegies" he called them—but when he found how many he had and that they could be connected he began to arrange them for publication.

A circumstance connected with its publication, though not bibliographical in its bearing, demands a passing word. "If 'In Memoriam' were published," Hallam Tennyson says in his life of the laureate, "Moxon had promised a small yearly royalty on this and on the other poems, and so my father had decided that he could now honourably offer my mother a home. Accordingly after ten years of separation their engagement was renewed. . . . Moxon now advanced £300—so my Uncle Charles told a friend—at all events £300 were in my father's bank in his name." With this and their small incomes combined they decided to marry. The marriage took place June 13, the month that saw the publication of "In Memoriam."

Mrs. Browning wrote to Miss Mitford about this time: "We are very anxious to know about Tennyson's new work 'In Memoriam.' Do tell us about it. You are aware that it was written years ago, and relates to a son of Mr. Hallam, who was Tennyson's intimate friend and the betrothed of his sister. I have heard, through some one who had seen the MS., that it is full of beauty and pathos."

And again: "As to 'In Memoriam' I have seen it, I have read it . . . and now I really do disagree with you for the book has gone to my heart and soul; I think it full of deep pathos and beauty. All I wish away is the marriage hymn at the end, and *that* for every reason I wish away—it's a discord to the music."

Edward Fitzgerald wrote to Frederic Tennyson, August 15, 1850: "Since all this Alfred has got married. Spedding has seen him and his wife at Keswick, and speaks very highly of her. May all turn out well! Alfred has also published his Elegiacs on A. Hallam; these sell greatly, and will, I fear, raise a host of Elegiac scribblers." ". . . I cannot care for his 'In Memoriam.' . . . His poem I never did greatly affect, nor can I learn to do so; it is full of finest things, but it is monotonous, and has that air of being evolved by a Poetical Machine of the highest order."

The poem was written in a four-line stanza—believed by Tennyson to have been invented by himself, but which had been in fact used long before by Sir Philip Sidney, Ben Jonson, and notably by Lord Herbert of Cherbury. While the critics did not recognize it promptly, the public, to whom its sorrow and faith appealed with deepest meaning, accepted it at once.

MILLY-FAIR

A Novel without a Hero.

BY

WILLIAM MAKEPEACE THACKERAY.



LONDON

BRADBURY & EVANS, BOUVERIE STREET.

1848

WILLIAM MAKEPEACE THACKERAY

(1811-1863)

VANITY FAIR. A Novel Without a Hero. By William Makepeace Thackeray. With Illustrations on Steel and Wood by the Author. London: Bradbury and Evans, 11 Bouverie Street. 1848.

8vo, full crimson crushed levant morocco, gilt top, uncut, by Wood, with the original advertisement of "the great Hogarty Diamond" preserved. \$90.00

The First Edition, containing the rustic title, and the engraving on page 336, of Lord Styne, which Thackeray afterward suppressed. Dickens's success in publishing novels in monthly numbers encouraged Thackeray to offer "Vanity Fair" to the publishers late in 1846, and the first number appeared January 1, 1847. The name of the book, as seen in the delightful and altogether characteristic drawing on the engraved title-page, reminds one of what Miss Kate Perry says in her reminiscences of Thackeray:

"He told me, some time afterward, that, after ransacking his brain for a name for his novel, it came upon him unawares, in the middle of the night, as if a voice had whispered, 'Vanity Fair.' He said, 'I jumped out of bed, and ran three times round my room, uttering, as I went, 'Vanity Fair, Vanity Fair, Vanity Fair.'"

Vizetelly gives the following account of the final arrangements for the publication of the book:

"One afternoon, when he called in Peterborough Court, he had a small brown paper parcel with him, and opened it to show me his two careful drawings for the page plates to the first number of 'Vanity Fair.' Tied up with them was the manuscript of the earlier part of the book, of which he had several times spoken to me, referring to the quaint character that Chiswick Mall—within a stone's throw of which I was then living—still retained. His present intention, he told me, was to see Bradbury & Evans, and offer the work to them. . . . In a little more than half an hour Thackeray again made his appearance, and, with a beaming face, gleefully informed me that he had settled the business. 'Bradbury & Evans,' he said, 'accepted so readily that I am deuced sorry I didn't ask them for another tenner. I am certain they would have given it.' He then explained that he had named fifty guineas per part, including the two sheets of letter-press, a couple of etchings, and the initials at the commencement of the chapters. He reckoned the text, I remember, at no more than five-and-twenty shillings a page, the two etchings at six guineas each, while as for the few initials at the beginnings of the chapters, he threw those in." Following the plan of Chapman & Hall, who issued Dickens's works in monthly parts in green covers, and Lever's publishers who brought him out in part, Bradbury & Evans published "Vanity Fair" in yellow-covered numbers, dated January, 1847, to July, 1848, at one shilling a part.

At first the novel did not sell well; it was even questioned whether it might not be best to stop its publication. But later in the year, owing to some cause, perhaps the eulogistic mention in Miss Brontë's preface to "Jane Eyre" or, perhaps, a favorable mention in the *Edinburgh Review*, its success became assured.

MARIE JOSEPH LOUIS ADOLPHE THIERS

(1797-1877)

DE LA PROPRIÉTÉ. Par M. A. Thiers. Paris:
Paulin, Lheureux et Cie., Editeurs, *Rue Richelieu, 60.*
1848.

8vo, original paper.

\$10.00

Presentation copy, with the inscription on the title-page.

Marie Joseph Louis Adolphe Thiers, a great French statesman and historian, was born at Marseilles on April 14, 1797. He lived to be eighty years old, dying at St.-Germain-en-Laye, September 3, 1877.

At the beginning of his career he studied law at Aix, going to Paris later at about twenty-five years of age, where he struggled along in an attic for some time. His first literary work was done for the newspapers, and he gradually became known among literary people and attracted the notice of prominent statesmen.

His "Du Droit de Propriété" appeared in 1848, at the most exciting period of his career.

The years preceding the issue of this essay on the Rights of Property was a period of political ferment, aggravated by the unrest among the bourgeois arising from the theories of social reformers. Fourier, Lamartine, Constant, and Thiers, although coldly received by the masses in France, had yet influenced the more thoughtful among them to believe that there was a possible remedy to be found, by legislation if by no other means. This agitation, combined with that of the ultra radical politicians in the Assembly and in the streets, caused charges of the Government and the fall of two Kings. The Revolution of July, 1830, was the cause of the abdication of Charles X, and Thiers was one of the principal supporters of Louis Philippe. The Revolution of 1848, while not supported by Thiers, was at least not objected to, and he became at first the supporter of the next candidate for the throne, Louis Napoleon. In this period Thiers had been several times at the head of the party in power, and as many times had been forced to resign, and one of the first things he was asked to do when the country had settled into quiet once again was to combat the widespread feeling toward extreme Socialist theory, which later was to break into open action in the latter part of 1870 as Communism. A member of the Academy, and likewise a popular politician, Louis Napoleon chose him to write this treatise on the Rights of Property. Whether Thiers had not his heart in the work, or Socialism had too strong a hold on him, the result was practically nothing. As a literary essay it may be counted one of his marked works—as a dam to stop a torrent it was ineffective.

Emily Crawford wrote of Thiers in the *Contemporary Review*: "He was never ordinary and still less extraordinary in the sense of being astonishing. None the less he was entirely out of the common run of human beings. I always thought he must have been mentally and otherwise the image of Ulysses. . . . He had the observation, the astuteness, acuteness, intelligent trickery of that navigator, his taste for roving in many lands, and he deserved to be celebrated by a Homer. What may seem inconsistent with the above were his remarkable spontaneity and the frankness of his nature. A more complex being, perhaps, never lived. One saw him to great advantage in the tribune of the Chamber of Deputies. But he appeared greater when he became engaged in a *cause* in his study in the Place St. Georges.

HENRY DAVID THOREAU

(1817-1862)

A WEEK ON THE CONCORD AND MERRIMACK RIVERS. By Henry D. Thoreau. Boston and Cambridge: James Monroe & Co. New York: George P. Putnam. Philadelphia: Lindsay & Blackiston. London: John Chapman. 1849.

12mo, original cloth.

\$50.00

The First Edition, with the three lines dropped by the printer on page 396. The voyage on the Concord and Merrimack was made by Thoreau in 1839, in company with his brother John who died three years later. The boat in which the trip was made came afterwards into the possession of Hawthorne, and in it he and Channing made many excursions. In the diary of Bronson Alcott, under date of March 16, 1847, we find this entry, made two years before the "Week" was issued:

"This evening I passed with Thoreau at his hermitage on Walden, and he read me some passages from his manuscript volume, entitled 'A Week on the Concord and Merrimack Rivers.' The book is purely American, fragrant with the life of New England woods and streams, and could have been written nowhere else. Especially am I touched by his sufficiency and soundness, his aboriginal vigor—as if a man had once more come into Nature who knew what Nature meant him to do with her—Virgil, and White of Selborne, and Izaak Walton and Yankee settler all in one. I came home at midnight, through the woody snow-paths, and slept with the pleasing dream that presently the press would give me two books to be proud of—Emerson's 'Poems' and Thoreau's 'Week.'"

Thoreau worked over his manuscript at Walden, and some portions were printed in *The Dial* from 1840 to 1844, by Margaret Fuller, although she refused many contributions which she declared were faulty in rhythm and contained false metaphors. It was not issued in book form until 1849, although the author had made many attempts to have it published before. As it was he had to bear the costs, and many a day was spent in surveying in order to pay the expenses, for the book was very far from a success financially. The publishers grew tired of carrying the "remainder" stock, and turned it over to Thoreau in 1855 to his considerable embarrassment. There were more than seven hundred copies unsold out of the thousand printed.

The chapter on "Friendship" in the "Week," which is well known, was written in the winter of 1847-48, soon after Thoreau had given up the hut at Walden and while he was living with the Emersons. Under date of January 13, 1848, Alcott has this note in his diary: "Henry Thoreau came in, and we had a good deal of talk on the modes of popular influence. He read me a manuscript essay of his on 'Friendship,' which he has just written, and which I thought superior to anything I had heard."

The writings of Thoreau are one of the few remarkable instances illustrating the old story "Eyes and No Eyes." In this respect he was like Robert Dick of Scotland, Hugh Miller and the few others who have found wonders in their own neighborhoods that had never been thought of nor observed before. As poverty compelled the Scotch naturalist and geologist to center their love of nature in the immediate vicinity of their own dwelling, so Thoreau centered himself on Concord and the Merrimack, though from choice as well as poverty. It was wonderful what he observed.

H Y M N S

A N D

Spiritual Songs.

In Three BOOKS.

- I. Collected from the Scriptures.
- II. Compos'd on Divine Subjects.
- III. Prepared for the Lord's Supper.

With an ESSAY

Towards the Improvement of Christian Psalmody, by the Use of Evangelical Hymns in Worship, as well as the Psalms of *David*.

By I. WATTS.

And they sung a new Song, saying, Thou art worthy, &c. for thou wast slain and hast redeemed us, &c. Rev. 5. 9.

Soliti essent (i. e. Christiani) convenire carmenque Christo quasi Deo dicere. Plinius in Epist.

L O N D O N,

Printed by F. Humfreys, for John Lawrence,
at the Angel in the Poultry. 1707.

ISAAC WATTS

(1674-1748)

HYMNS AND SPIRITUAL SONGS. In Three Books, etc. With an Essay Towards the Improvement of Christian Psalmody, by the Use of Evangelical Hymns in Worship, as well as the Psalms of David. [Quotation.] London: Printed by F. Humfreys, for John Lawrence, at the Angel in the Poultry, 1707.

18mo, old brown morocco, gilt edges.

\$250.00

The First Edition of this famous book. Isaac Watts was born at Southampton, July 17, 1674, and named for his father who kept a school. He was the eldest of nine children. The chief pleasure of his boyhood was found in books, and whatever money he came into possession of he spent in this way. He seems to have inherited his love of verse-making from his father, and when not more than seven or eight years old amused himself by writing. As he was a nonconformist he refused the aid of friends who were willing to help him through one of the universities, and chose to attend an academy where sons of nonconformists were educated. After leaving this academy in 1694 he spent two years and a half at home. He was received into the communion of the Southampton Chapel, and during these years at home he composed the majority of his hymns. The first of these, "Behold the Glories of the Lamb," was composed as an improvement on the hymns of William Barton, and others sung at that time in the Chapel. Several other hymns followed. These were circulated in manuscript, and given out line by line when sung.

In October, 1696, he became tutor to the son of Sir John Hartoff, Bart., at Stoke Newington, and this position he held for five years, devoting his spare time to the study of divinity.

He first appeared in the pulpit in 1698, and a year later had a regular charge. His health was never very good, and at the time of a breakdown he was invited to spend a few days at Theobalds in the family of Sir Thomas Abney. Here he remained for the rest of his life, in all some thirty-five or thirty-six years. When his health and strength permitted he went to London to preach, and an assistant was always ready when he was indisposed.

The "Hymns and Spiritual Songs" were published in 1707-09, although written some years earlier, as we have seen. Watts became one of the most popular writers of the day. His song "How Doth the Little Busy Bee?" has gone into innumerable editions, in countless forms, through every age. Equally familiar to all of us is "Dogs Delight to Bark and Bite, for 'Tis Their Nature To." His fame as a poet depends upon the Hymns, the success of which approached that of the "New Version of the Psalms" made by Tate and Brady. Many editions were called for. As late as the early part of the nineteenth century 50,000 copies were sold annually. His Hymns gave utterance to the spiritual emotions of the great nonconformist population, and the singing of them became a great force in religious worship, which has continued to this day. Everyone is familiar with "Jesus shall reign wher'er the sun," and the still more famous "When I survey the wondrous Cross." The total number of pieces in the various books amounts to more than six hundred, of which about twelve are still in very general use.

IZAAK WALTON

(1593-1683)

THE LIVES OF DR. JOHN DONNE, SIR HENRY WOTTON, MR. RICHARD HOOKER, MR. GEORGE HERBERT. Written by Izaak Walton. To which are added some Letters written by Mr. George Herbert, at his being in Cambridge; with others to his Mother, the Lady Magdalen Herbert, written by John Donne, afterwards Dean of St. Paul's. [Motto.] London: Printed by Tho. Newcomb for Richard Marriott. Sold by most Booksellers. 1670.

12mo, contemporary calf.

\$45.00

The First Edition, with portraits of Donne, Wotton, Hooker, and Herbert. This copy contains corrections in ink in Walton's handwriting on pages 32 and 33 of the "Life of Herbert." Although Walton lived through the most exciting and changing period of English history he always remained the simple and quiet merchant. His books were all written late in life, the first published *Life*, that of Donne, appearing when he was forty-seven years old. The "*Compleat Angler*" was published when he was sixty, the "*Life of Richard Hooker*" followed when he was seventy, then came the *Wotton* and, when he was eighty-five, the "*Life of Dr. Sanderson*." It was shortly after the Restoration that Walton found a home for his old age with George Morley, Bishop of Winchester, to whom he dedicated his "*Life of Richard Hooker*," which was published in 1665. In April of the year 1670 appeared the "*Life of George Herbert*," and in the same year the four lives [that of Dr. Sanderson did not come out until later] were collected and published in one volume, which was also dedicated to Bishop Morley.

When the publisher advertised the first edition of Walton's "*Angler*" he advertised it as a book "Not unworthy the perusal." Though the same announcement was not made about Walton's "*Lives*," the reason was possibly that it was self-evident. This has been proved by the only true test—time—for Walton's "*Lives*" is read to-day by those who do not care for old Walton or his angling. The charm of it lies in the sweet simplicity of its style and the interest of the narratives. Walton is the principal character one has in mind while reading the book, not the persons of whom he writes. As Wordsworth put it they are merely

"Satellites burning in a lucid ring
Around meek Walton's heavenly memory."

Yet, the "*Lives*" are important. Dr. John Donne is still a living force in poetry, as is also George Herbert; Robert Sanderson's influence remains in the *Prayer Book*; Richard Hooker's "*Laws of Ecclesiastical Polity*" is a standard text-book of theologians; and Sir Henry Wotton's experiences as diplomatist and courtier is of not much value are at least of great interest. Walton's "*Lives*" is, of course, the principal source for their biography. Incidents and events are there related that are not to be found in other books, and they are told in language that is unsurpassed for its realism and its simplicity.

Charles Lamb wrote, in 1816: "Izaak Walton hallows any page in which his reverend name appears."

GILBERT WHITE

(1720-1793)

THE NATURAL HISTORY AND ANTIQUITIES OF SELBORNE. [Two lines.] With Engravings and an Appendix. [Quotations.] London: Printed by T. Bensley, for B. White & Son, at Horace's Head, Fleet Street. MDCCLXXXIX.

4to, sprinkled calf.

\$75.00

The First Edition, with frontispiece, vignette on title, and numerous illustrations. Gilbert White was born July 18, 1720, at the Vicarage of Selborne, and christened in Selborne Church on August 1, 1720. "The Natural History and Antiquities of Selborne" was printed sixty-eight years later, in 1788 and published in 1789, as we learn from an entry on Henry White's journal—"Dec. 3d, 1788. Hamper from London containing 'ye Natural History of Selborne,' presented by ye Author. A very elegant 4to with Splendid Engravings and curious invests [investigations]."

The book was the work of a lifetime. Dr. Scrope Beardmore, of Oxford, said to White's nephew: "Your uncle has sent into the world a publication with nothing to call attention to it but an advertisement or two in the newspapers; but, depend upon it, the time will come when very few who buy books will be without it."

The chief interest in the volume, as a piece of bookmaking, centers in the illustrations, engraved by Peter Lazell and Daniel Lerpiniere. These comprise a vignette on the title-page to "The Natural History," with a line from White's own poem, "The Invitation to Selborne"; seven plates, one, the large folding frontispiece, which is said to contain portraits of four of White's friends, and a vignette on the title-page of "The Antiquities." They are all from drawings by a young Swiss artist named Samuel Hieronymus Grimm, who settled in London in 1778, and was much employed in typographical work.

The work appeared anonymously at the end of 1788, but it is dated the next year. A not too laudatory review of it appeared in the *Gentleman's Magazine* for 1789, written by the author's brother, Thomas White. It was sold for one guinea, in boards. Fifty copies were printed on large paper, with the plate on page 3 in colors. Although it seems to have sold well, it was the only edition issued during the author's lifetime. White wrote to a friend in 1789: "My book is still asked for in Fleet Street. A gent. came the other day, and said he understood that there was a Mr. White who had lately published two books, a good one and a bad one; the bad one was concerning Botany Bay. A Voyage to New South Wales, by John White (no relation), published in 1790; the better respecting some parish." In 1792, a curiously compressed edition was published in Berlin, a fact which sufficiently attests the early success of the book. Numerous editions have appeared since.

The index, which White described when he was making it as "an occupation fully as entertaining as that of darning stockings," was criticised as not being full enough, a criticism applicable to every edition issued since the first.

The *Quarterly Review* said, in January, 1828: "White's delightful work is no longer shut up in a quarto. It is most pleasing to witness the exertions made by eminent writers of our time to produce food for the juvenile mind. Shall we be pardoned for observing that 'The Natural History of Selborne' ought to have a place among the household books of every English family?"

JOHN GREENLEAF WHITTIER

(1807-1892)

SNOW-BOUND. A Winter Idyl. By John Greenleaf Whittier. [Vignette.] Boston: Ticknor & Fields. 1866.

12mo, original green cloth.

\$3.00

The First Edition, containing frontispiece portrait, vignette on title, and illustrations. In "Snow-Bound" Whittier has sketched each member of the family in which his early days were spent. It was written at the house at Amesbury the year after the death of his sister, Elizabeth, his most intimate and confidential friend. The first word of the new poem is found in a note to his publisher, dated August 23, 1865: "I am writing a poem, 'Snow-Bound, a Winter Idyl,' a homely picture of old New England homes. If I ever finish, I hope and trust it will be good." The MS. was sent to his publishers on October 3, 1865, when he wrote: "I have thy note of this date. In answer I send 'Snow-Bound' to do with as seemeth best in thy sight. I shall see some things wrong when I get the proof,—as it is now I cannot do much more with it, owing to illness. I think thee will like some parts of the conclusion. The portrait of that strange pilgrim, Harriet Livermore, the erratic daughter of Judge Livermore of New Hampshire, who used to visit us, is as near the life as I can give it." The book was published in 1866.

On January 15, 1867, thirty thousand copies had been sold. After it had reached twenty-four editions in America, Bennett reprinted it in London, with a portrait and illustrations, where it had an enormous sale. In November, 1867, it was issued on tinted paper with forty pictures by Harry Fenn, engraved by W. J. Linton and A. V. S. Anthony. It will always remain one of the most popular of Whittier's poems, as its beauties appeal to the common as well as to the cultured mind.

Bayard Taylor wrote to Whittier, March 19, 1867: "Marie and I spent a day and a half with Tennyson. He gave us a cordial welcome, and in the evening read to us his 'Guinevere.' He had Whittier, in blue and gold, on his writing-desk, and asked me a great many questions about the poet, which I was glad to answer. It seems that the success of 'Snow-Bound' in England has recalled attention to your other poems. While I was in London, I was more than once asked where they could be had."

John Bright: "In the poem of 'Snow-Bound' there are lines on the death of the poet's sister which have nothing superior to them in beauty and pathos in our language."

Born on a farm, Whittier's first occupations were those of a farmer's boy, driving the cows to and from the pasture, riding to mill, bringing in wood for the kitchen fire and helping in the lighter labors of haying and harvest. He was thus early brought into that intimate communion with mother earth and nature which comes not by mere observation and which gives such a peculiar charm of picturesque truth to so many of his poems. How much he thus learned and to how good profit he put it are visible in many of his poems, but especially in his "Snow-Bound," which in addition to its other merits has now also a historical value as a vivid picture of modes of life even then almost obsolete, and now almost as far away as those pictured by Homer. The scenery of New England, both outward and domestic lives in his verse, and nowhere have the nobler qualities of the Puritans found such adequate literary expression since Milton, as in this member of a sect which they did their utmost to suppress.

WILLIAM WORDSWORTH

(1770–1850)

SAMUEL TAYLOR COLERIDGE

(1772–1834)

LYRICAL BALLADS, WITH A FEW OTHER POEMS. London: Printed for J. & A. Arch, Gracechurch-Street. 1798.

18mo, full crimson crushed levant morocco, gilt top, uncut. \$55.00

In Cottle, the Bristol bookseller and poet, Wordsworth and Coleridge found a friend whose appreciation of their genius took a practical form. As early as 1795 we learn from a letter of Coleridge to Thomas Poole that "Cottle has entered into an engagement to give me a guinea and a half for every hundred lines of poetry I write, which will be perfectly sufficient for my maintenance, I only amusing myself on mornings; and all my prose works he is anxious to purchase." When the two poets planned to issue a book in which Coleridge would show "the dramatic treatment of supernatural incidents," while Wordsworth should try to give the charm of novelty to "things of ever [y] day," it was Cottle who bought it. He says: "A visit to Mr. Coleridge at Stowey has been the means of my introduction to Mr. Wordsworth, who read me many of his lyrical pieces, when I perceived in them a peculiar but decided merit. I advised him to publish them, expressing a belief that they would be well received. I further said that he should be at no risk; that I would give him the same sum which I had given Mr. Coleridge and Mr. Southey, and that it would be a gratifying circumstance to me to usher into the world, by becoming the publisher of, the first volumes of three such poets as Southey, Coleridge, and Wordsworth—a distinction that might never again occur to a provincial publisher."

He gave Wordsworth thirty guineas for the copyright, and issued the book with the following imprint—Bristol: Printed by Biggs & Cottle, for T. N. Longman, Pater-Noster Row, London, 1798. But this imprint did not remain upon the title-page of the whole edition, for Cottle tells us that the sale was so slow, and the severity of most of the reviews so great, that its progress to oblivion seemed ordained to be as rapid as it was certain. He parted with the largest proportion of the five hundred at a loss, to Mr. Arch, a London bookseller, who bound up his copies with a new title-page bearing his name. The copies of the earlier issue are very rare.

Shortly after the transfer, Cottle retired from business, selling all his copyrights to Longman & Rees, far-sighted publishers, both of whom were also Bristol men. In the transfer the copyright of the "Lyrical Ballads" was down in the bill as worth nothing, whereupon Cottle begged the receipt for the thirty guineas, and presented it to Wordsworth.

The work was entirely anonymous, with nothing to show that it was a joint production. Coleridge's poem, "Nightingale," inserted at the last minute in place of "Lewti," makes an extra leaf between pages 68 and 69. It is numbered 69 (the verso is blank), but no apparent confusion results since the original page 69 is not numbered, in accordance with the printer's scheme of numbering.

ÉMILE ZOLA

(1840-1902)

LES TROIS VILLES: LOURDES, PAR ÉMILE ZOLA. Paris: Bibliothèque-Charpentier, G. Charpentier et E. Fasquelle, Editeurs, 11, Rue de Grenelle, 11. 1894. Tous Droits Reservés.

8vo, original paper covers.

\$5.00

The First Edition. Zola was born in Paris, April 2, 1840. His father was an engineer in charge of rather extensive works at Aix, where the family lived for some years. In 1847 the elder Zola died, and the widow and son returned to Paris where the young Zola was placed at school. His education was never a great success, and was abandoned after a time. He suffered greatly from poverty, and learned to know the bitterness of life.

At last he found employment with Hachette, the publisher, at first as a packer and later as a clerk in the publishing department. This, of necessity, brought him into contact with many authors and journalists, and in this way he obtained an introduction to the literary world.

His first book was published in 1871, and by that time his name was fairly well known to the reading public. He had a profound hatred for the Romantic School, and he deliberately adopted the extreme realism which has always distinguished his novels.

The notes for his novels were usually made on small pieces of paper, and he would often stop in the most public places to scribble something down.

Zola was always the center of some discussion. He was mixed up in politics, and his books and realistic methods came in for much discussion. But these were all outside matters to Zola. His life was one of continuous domestic peace and happiness. He had been bitterly poor, but his novels brought him a large fortune. He had a house in Paris and a villa in the country. His method was to work steadily: to have always something at hand. "Lourdes" was published in 1894. It is the first volume of his trilogy, known as "Les Trois Villes," the other volumes of which are "Rome" (1896) and "Paris" (1898). "Lourdes" soon went into the "Index Expurgatorius" at Rome, and gave very great offence to the Catholic Church. Zola remarked upon this that it only served to advertise the "forbidden" book even among Catholics. He added: "In 1860 Pius IX, in a fit of passion with Alexandre Dumas, because the latter supported Garibaldi, caused all his novels to be placed in the *Index*. But does anybody imagine that this prevented people from reading them?"

Zola's position in literature must be judged from the purpose of his work; and there are many who—taking the series of the "Rougon-Macquart" novels singly and not in their proper order, possibly come to an erroneous conclusion. Commencing with "Les Fortunes des Rougon" and ending with that almost unequalled novel of power, "Le Debacle," the history of a family of wealth addicted mainly to a pleasure-seeking life is powerfully told to the inevitable end of wretchedness, misery, want and vice. Heredity is the main theme, weakness of character the starting point, but minutely, brutally, if you will, the history of the family is traced through its descendants of two generations to its extinction. Considered as a whole the series of romances is one of the most powerful that has ever been written. Outside this series, Zola's novels were more idealistic than realistic, aiming as in "Lourdes" and "Rome" for certain definite ends.

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